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A Modern English Grammar

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BY

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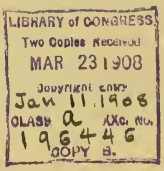

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INTRODUCTION

1. Language.—Everybody has an instinctive desire to tell his thoughts and feelings to others; indeed, exchange of ideas is necessary in social life. One way of expressing thoughts is to make motions with the hands or other parts of the body, as children and deaf and dumb persons do. But the usual and very much better way is to make with the tongue and adjoining organs certain combinations of sounds which by common consent have certain meanings. These combinations of tongue-sounds, by which people express their thoughts and feelings, form **Language** (from Latin *lingua*, "tongue"). Combinations of sounds that stand for single ideas are called **Words.** These are in turn combined into thought-groups called **Sentences.**

2. Why Our Language is Called English.—Our language is called English because it is the language that has been spoken for more than fifteen hundred years in England, whence it has been carried to America and other parts of the world by English colonists.

3. The Early Home of English.—But the English language did not have its beginning in England. It was carried there in 449 A. D. by people who migrated from the banks of the river Elbe and the southwest coasts of the Baltic Sea. These people were from three tribes, called Angles, Saxons, and Jutes. Of the *Jutes* who moved to England nearly all trace has been

MAP SHOWING THE EARLY HOME OF ENGLISH.

lost. The *Angles* and the *Saxons* drove the original inhabitants—the Britons—into the mountainous parts of the island, and in course of time founded the *Anglo-Saxon* race. They called their new country "Angleland," or "England;" themselves and their language they called "English."

The wonderful way in which the English language has spread over the world is shown by the accompanying maps. The map on this page shows

the early home of English, when it was a mere dialect of German, spoken by a few tribes. The shaded portions of the map below show the regions of the world in which English is now used.

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MAP SHOWING THE SPREAD OF THE ENGLISH LANGUAGE.

How far English has outstripped other languages may be seen from the following table, which shows the number of people speaking the principal European languages in 1890:—

English	111,100,000
German	75,200,000
Russian	75,000,000
French	51,200,000
Spanish	42,800,000
Italian	33,400,000
Portuguese	13,000,000

4. Old English Different from Modern English.—The language carried to England by the Anglo-

Saxons was so unlike the English of to-day that at first glance it seems to be quite a different tongue. Here, for example, is the Lord's Prayer in Anglo-Saxon, or Old English, with the corresponding modern English words printed underneath:—

Fæder ūre, þū þe eart on heofenum
Father our, thou that art in heavens

Sī þīn nama gehalgod
Be thy name hallowed

To becume thīn rīce
Arrive thy kingdom

Geweorþe þīn willa on eorþan, swā swā on heofenum
Be-done thy will on earth, so-as in heavens

Urne dæghwamlican hlāf syle us to dæg
Our daily loaf give us to-day

And forgyf us ūre gyltas, swā swā we forgifaþ ūrum gyltendum
And forgive us our debts, so-as we forgive our debtors

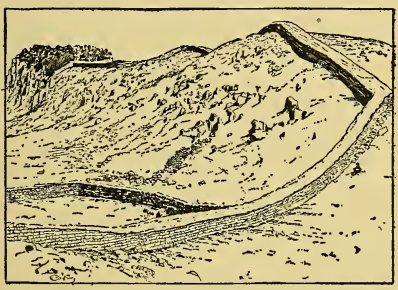
And ne gelǣde þū us on costnunge, ac alȳs us of yfle
And not lead thou us into temptation, but loose us of evil

Sōþlice.
Soothly (*Amen*).

5. Relation of Old English to Modern English.—Strange-looking as this Old English is, it is the same language as that which we use. The difference between it and modern English is no more to be wondered at than the difference between a young child and the same child when grown to manhood. Some knowledge of *how* our language has grown and changed is helpful to the study of it as it is to-day.

6. How Our Language has Grown.—When our language was carried to England, it consisted of probably not more than two thousand words; now it contains more than two hundred thousand—a much larger number than any other language. These new words have come into the language in many interesting ways:—

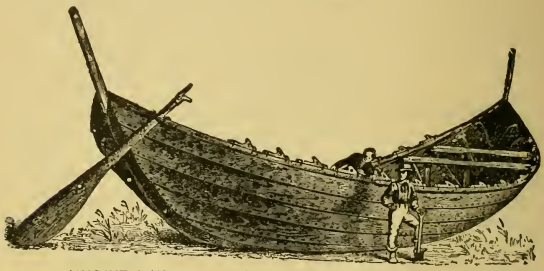
(1) *British Words.*—When the Anglo-Saxons settled in England and drove off the Britons, they adopted some British words, just as the Americans have adopted some Indian words. Of these words, adopted from the Britons, examples are: "cradle" and "crock."



ROMAN WALL IN THE NORTH OF ENGLAND.
Built by the Romans as a defense against native tribes.

(2) *Latin Words Found in Britain.*—For several hundred years before the arrival of the Anglo-Saxons, England had been in the possession of the Romans. When the Romans withdrew from the island in 410 A. D., they left behind a few Latin

words, which were adopted by the Anglo Saxons. Examples are: "street" (Latin *strata via*, "paved way"), "mile" (Latin *milia passuum*, "a thousand paces"), and "wall" (Latin *vallum*).



ANCIENT DANISH BOAT FOR FOURTEEN PAIRS OF OARS.
78 feet long, 10 feet broad. Found in a peat bog in Jutland.

(3) *Missionary Words.*—About the year 600 A. D. Christianity began to be received by the Saxons through Roman missionaries; and with the missionaries came many new words from the Latin. Examples are: "monk" (Latin *monachus*) and "clerk" (Latin *clericus*).

(4) *Danish Words.*—Toward the end of the eighth century Norsemen or Danes overran parts of England, and many of their words were adopted by the English. Examples are: "sky" and "ugly."

(5) *Norman-French Words.*—In 1066 William of Normandy conquered England in the great movement known as the Norman Invasion. The Normans, who came from France, spoke Norman-French, which was for the most part modified Latin.

In England they seized the land and all the political power, filled all the offices, and made their language the language of the court, the law, the schools, and the church. We cannot dwell on the particulars of the tremendous change in our language which was wrought by this Norman Invasion. It is enough to say that after three hundred years of contact with Norman-French the English language was very much richer in vocabulary and softer in sound. Of the many hundreds of Norman-French words in our language examples are: "battle," "forest," "duke," and "family."

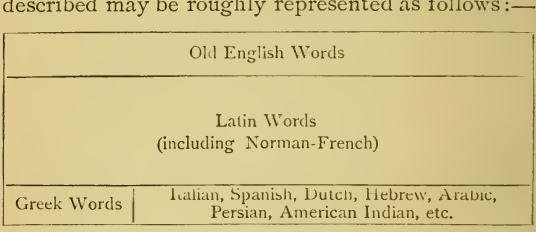
(6) *Words from Latin Books.*—In the sixteenth century, through the influence of what is called the Revival of Learning, the study of Latin became very popular in England. No one was considered well educated unless he could read Latin; nearly all important books were written in Latin; and Latin words began to appear in English conversation and writing. Since these Latin-English words were learned from books, they closely resembled in spelling the original Latin words. Examples are: "example" (Latin *exemplum*), "fact" (Latin *factum*), and "quiet" (Latin *quietus*).

(7) *Imported Words.*—The descendants of the Anglo-Saxons have always been great travelers and traders; and in their traveling and trading they have collected words from all parts of the world. Examples are: from Spain, "mosquito;" from Italy, "piano;" from Holland, "skate;" from Germany, "zinc;" from Africa, "gorilla;" from

the American Indian, "hammock" and "tomato;" from Arabia, "sofa;" from China, "silk;" from India, "sugar;" from Persia, "awning;" from Turkey, "tulip."

(8) *New Words for New Things.*—New discoveries and inventions, as they have occurred, have given new words to our language. Examples are: "photograph" and "telephone."

7. Proportion of Foreign Words in Modern English.—The proportion of words in modern English which have been drawn from the sources just described may be roughly represented as follows:—



8. Changes in Our Language.—Our language has not only grown; it has changed.

(1) *In Inflections.*—Old English was what is called a highly inflected language. An inflected language is one that joins words together in sentences by means of "inflections" or changes in the words themselves. For example, in Old English *oxan* meant "oxen," *oxena* meant "of oxen," *oxum* meant "with oxen." Accordingly, instead of saying as we do "tongues *of* oxen," our Anglo-Saxon ances-

tors said "tungan oxen*a*." Traces of these word-changes or inflections still remain in our language: as, "sing," "sing*s*."

(2) *In Order of Words.*—The order of words in Old English was clumsy and involved. For example, instead of saying as we do,—

When Darius saw that he would be overcome,

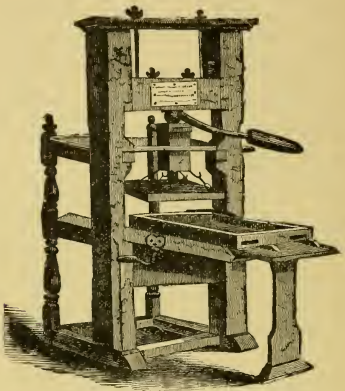
our Anglo-Saxon ancestors would have said,—

When Darius saw that he overcome be would.

(3) *In Sound.*—Old English was a guttural speech, full of harsh, choking sounds. For example, our "holy" was once "hālig," our "bridge" was once "brigg" (as in Scotland to this day), our "day" was once "daeg," our "light" was once pronounced like the Scotch "licht."

9. How Changes Came About.—The greatest changes in our language occurred between 1100 and 1500 A. D., that is to say, during the four centuries that followed the Norman Conquest. The story of the changes is too long to be told here; but some idea of how they came about may be gained by noticing what happens to-day when a foreigner who has only half learned English tries to speak it. He mispronounces the words, arranges them after the manner of his own language, neglects the inflections. In somewhat the same way, when the Anglo-Saxons and the Norman-French became one people, and their languages were fused into modern English, sounds were modified, the order was changed, and inflections were dropped.

10. Language Still Subject to Change.—Since the invention of printing, changes in English have not been numerous; for the vast number of printed



EARLY PRINTING PRESS.

books and papers, and the immense spread of the ability to read and write, have given to our language a rigidity of form which it could not have so long as it existed chiefly on men's tongues. For example, the language of the English Bible, which is sixteenth-century English, differs little from the English of to-day. But some change is still going on, for modifying influences are still at work. English-speaking people in different parts of the world do not talk exactly alike; new words are coming in; old words are dropping out; the forms and uses of other words are changing. An example of this modern change is found in the word "whom." The

"m" in this word is an inflection, once useful in conveying meaning; and we still say, when we wish to speak very accurately, "Whom did you see?" But since the "m" is no longer necessary to the meaning, people have become very careless about using it, and even good speakers often say, "Who did you see?"

11. Good English.—Good English is the English used by the best speakers and writers; and the use of such English is "only a phase of good manners." Bad English, that is, English unlike that which is used by well-informed and careful writers, produces in the mind of a well-informed reader an impression of vulgarity or ignorance similar to that which we get from seeing a person eat with his knife. It is with language as with clothes and conduct. Persons who wish to be classed as cultivated people must not only dress and act like cultivated people; they must also speak and write like them. A help toward this end is the study of grammar.

12. Grammar.—Grammar is an account of the relations which words bear to one another when they are put together in sentences. An understanding of these relations requires some knowledge of the nature, the forms, and the history of words, but only so far as these bear on the uses of words in sentences. The proper starting point of English grammar is the sentence. The discussion of words considered by themselves belongs to the dictionary.

13. Uses of Grammar.—It is not by grammar, however, that we learn to speak or write. Speaking and writing our mother tongue are habits, formed by imitation long before we acquire that knowledge which is the subject-matter of grammar. The object of the study of grammar is to learn the uses of words in sentences, so that we may test the habits of speech which we have already acquired, and make them conform to the best models. Incidentally the study of grammar affords invaluable mental training.

14. Grammars Old and New.—Among English-speaking peoples grammar was first studied as a step toward the learning of Latin, and the first English grammar was called an "Introduction to Lily's Latin Grammar." The author of that first English grammar, keeping his eye on Latin rather than on English, and making his work conform to Latin models, treated English as if it were in all important respects like Latin and Greek, with no history or laws of its own. As a matter of fact, English differs greatly from other languages. In structure it is essentially Anglo-Saxon. Yet the mistake of the first English grammar was followed by succeeding books for nearly four hundred years. Now we have learned better, and study our language with reference to its own nature and history.

PART I

SENTENCES AND THEIR STRUCTURE

CHAPTER I

OF SENTENCES IN GENERAL

15. Ideas.—The word "dog," when heard or seen, instantly creates in the mind a mental picture of a well-known animal. This mental picture is called an IDEA. The idea may be made more definite by the addition of other words: as, "The big bulldog in Mr. Smith's yard."

16. Thoughts and Sentences.—The words "The big bulldog in Mr. Smith's yard" are satisfactory as an expression of a mental picture or idea; but as a remark made by someone they are incomplete, for we at once find ourselves asking, "Well, what about that dog?" We are satisfied when we hear that "The big bulldog in Mr. Smith's yard *barked*." From this group of words we get, first, the idea of a certain dog, and, secondly, we get an idea of what the dog did. Two ideas of this kind—something thought of and an assertion about it—together form a complete THOUGHT.

Definition.—A group of related words expressing a complete thought is called a **Sentence.**

17. Caution.—"The big bulldog *barking* in the yard" is not a sentence, for it contains no assertion. "Barking" does not assert. The words as they

stand will become a sentence if we add an assertion: as, "The big bulldog barking in the yard *frightened me*;" or if we connect "dog" and "barking" by an asserting word like "is:" as, "The big bulldog *is* barking in the yard."

EXERCISE 1.

1. *Tell which of the following groups of words are sentences. Make sentences out of the other groups by adding appropriate asserting words:—*

1. The man in the moon.
2. The man in the moon came down too soon.
3. The boy in blue.
4. The boy is reciting his lesson.
5. The boy in blue reciting his lesson.
6. The boy reciting his lesson is my brother.
7. His attempt to catch the ball.
8. A rolling stone gathers no moss.
9. The children playing in the street.
10. The apples hanging on the tree.
11. Wounds made by words are hard to heal.
12. Charles, seeing a crowd in the street.

2. *Construct five sentences about things in the schoolroom, and show that they are sentences.*

18. Sentences Classified.—Examine the sentences in the following conversation:—

Donald: I found these big apples in grandfather's barn.
Dorothy: Show us where you got them.

Jack: Are there any more left?
Helen: Aren't they beauties!

You observe that, in the first sentence, Donald's thought is an *assertion;* in the second, Dorothy's thought is a *request* or a *command;* in the third, Jack's thought is a *question;* in the fourth, Helen's thought seems at first glance to be a question about the beauty of the apples; but a little reflection shows that she is merely expressing her delight by an *exclamation*, which has the interrogative form.

Definitions.—Sentences that assert or declare are called **Declarative Sentences.**

Sentences that ask are called **Interrogative Sentences.**

Sentences that command are called **Imperative Sentences.**

When declarative, interrogative, and imperative sentences are used as exclamations expressing strong feeling, they are called **Exclamatory Sentences.**

EXERCISE 2.

Tell the kind of each sentence in the following selections:—

1. We all do fade as a leaf.
2. Fear God. Honor the king.
3. The king is dead! Long live the king!
4. A living dog is better than a dead lion.
5. Can a man take fire in his bosom, and his clothes not be burned?

19. Punctuation.—Every sentence should begin with a capital letter.

The end of a declarative or an imperative sentence is marked by a period (.).

The end of an interrogative sentence is marked by an interrogation point (?).

When the sentences are exclamatory, these marks are changed to exclamation points (!).

EXERCISE 3.

1. *Write two declarative sentences about noted men.* 2. *Write two interrogative sentences.* 3. *Write two imperative sentences.* 4. *Write an exclamatory sentence.* 5. *Change your declarative sentences into questions.* 6. *Change one of your interrogative sentences into a command.*

CHAPTER II

OF SUBJECT AND PREDICATE

20. Subject and Predicate Defined.—Examine the following sentences:—

Naming Part.	Asserting Part.
Fire	burns.
I	cut myself.
The school bell	has just rung.
The big bulldog in Mr. Smith's yard	barked at me.

You observe that each sentence has two parts—the naming part and an asserting part—and that both parts are necessary.

Definition.—The part of a sentence which denotes that about which an assertion is made is called the **Subject.**

Definition—The asserting part of a sentence is called the **Predicate** (Latin, "thing said").

In an INTERROGATIVE sentence the predicate *asks* something about the subject.

In an IMPERATIVE sentence the predicate *commands*, and the subject is generally omitted, because the subject of a command is always the person or persons spoken to, and to name it is unnecessary: as, "Listen [ye];" "Don't [you] forget."

EXERCISE 4.

Write sentences expressing a thought or feeling suggested by each of the following subjects:—

1. Flowers ——.
2. Lions ——.
3. Indians ——.
4. Chalk ——.
5. Farmers ——.
6. Chickens ——.
7. I ——.
8. He ——.
9. Who ——?

EXERCISE 5.

With what subjects would the following predicates be appropriate?

1. —— sing.
2. —— climb.
3. —— spin.
4. —— trot.
5. —— grow.
6. —— will be here soon.
7. Is —— coming?
8. Can —— ride a bicycle?

21. Position of the Subject.—The subject does not always come first. Thus:—

Predicate.	Subject.
Up went	the balloon.
Then burst	his mighty heart.
In the shade of the great elm trees stands	a weather-beaten house.

Sometimes the subject is put between parts of the predicate like a wedge. In the following sentences, for example, the subjects are printed in italics:—

Is *Fred* coming?
Where do *pineapples* grow?
How fast *the snow* falls!
Slowly and sadly *we* laid him down.
At the appointed time *the gladiators* marched into the arena.
Has *every pupil in the class* brought his book?

When the subject comes first, the sentence is said to be in the *natural order*. When the subject does not come first, the sentence is in *inverted order*.

When in doubt about the subject of a sentence, look first for the predicate or asserting part. The subject is always the answer to the question formed by putting *who* or *what* before the predicate. For example, in the sentence, "Up flew the windows all," in which the asserting part, or predicate, is "up flew," the subject is the answer to the question, "*Who* or *what* up flew?"

To the Teacher.—At this stage of the work no attention should be paid to the *simple* subject and the *simple* predicate,—a more difficult step in analysis which should be deferred till the next chapter. In the exercises in this chapter attention should be fixed exclusively on the *complete* subject and the *complete* predicate.

EXERCISE 6.

Tell the subject and the predicate of each of the following sentences:—

1. Down went the Royal George.

Model for Oral Exercise.—The subject is "the Royal George;" the predicate is "down went." (Either subject or predicate may be named first.)

Model for Written Exercise.—Copy the sentence and underline the subject. Thus: Down went the Royal George.

2. Our revels now are ended.
3. A thing of beauty is a joy for ever.
4. The way of transgressors is hard.
5. The aged minstrel audience gained.
6. The memory of the just is blessed.
7. Doubtful seemed the battle.
8. Wise are all His ways.
9. That gale I well remember.
10. Where did you find your book?
11. Are your friends coming?

12. Great is your reward in Heaven.
13. Of noble race the lady came.
14. At the door, on summer evenings,
Sat the little Hiawatha.
15. Her wing shall the eagle flap
O'er the false-hearted.
16. To seek thee did I often rove
Through woods and on the green.
17. The pavement damp and cold
No smiling courtiers tread.
18. Under the walls of Monterey
At daybreak the bugles began to play.
19. Meanwhile, from street and lane, a noisy crowd
Had rolled together, like a summer cloud.
20. In the Acadian land, on the shores of the Basin of Minas,
Distant, secluded, still, the little village of Grand-Pré
Lay in the fruitful valley.

EXERCISE 7.

Construct two sentences in which the subjects come first; two in which the subjects come last; two in which the subjects come between parts of the predicate.

22. Compound Subjects.—Very often the same predicate is used with two or more connected subjects: as,

Connected Subjects.	Predicate.
Flowers and *ferns*	grow beside the brook.
The mountain and *the squirrel*	had a quarrel.

Definition.—Two or more connected subjects having the same predicate form a **Compound Subject.**

23. Compound Predicates.—Very often the same subject has several connected predicates: as,

Subject.	Connected Predicates.
States	*rise* and *fall.*
Charity	*suffereth long* and *is kind.*

Definition.—Two or more connected predicates having the same subject form a **Compound Predicate.**

24. Compound Subject and Predicate.—Sometimes both subject and predicate are compound: as,

Compound Subject.	Compound Predicate.
Spring and *summer*	*came* and *went.*

EXERCISE 8.

In the following sentences separate the subjects from the predicates. If a subject or a predicate is compound, separate it into its parts:—

1. She and her brother were there.

Model for Oral Exercise.—The predicate is "were there;" the subject is "She and her brother," a compound subject consisting of "She" and "her brother," connected by "and."

Model for Written Exercise.—

S.	P.
She and her brother	were there.

2. Copper and tin are found in England.

3. Spring and summer, autumn and winter, rush by in quick succession.

4. Scepter and crown
Must tumble down.

5. Jack and Jill went up the hill
To fetch a pail of water.

6. The lion and the unicorn
Were fighting for the crown.

7. The stranger came with iron hand
And from our fathers reft the land.

8. Little Bo-Peep fell fast asleep
And dreamt she heard them bleating.

9. The horses and the cattle were fastened in the same stables and were fed at the same time.

10. The natives of Ceylon build houses of the trunks of cocoa-nut palms and thatch the roofs with the leaves.

11. Dragoons were armed with muskets, and were also provided with bayonets, fitted into the muzzles of the guns.

12. The fine horses of the Life Guards, their rich housings, their cuirasses, and their buff coats adorned with ribbons, velvet, and gold lace, made a splendid appearance in St. James's Park.

EXERCISE 9.

Construct two sentences with compound subjects; two with compound predicates; two in which both subject and predicate are compound.

To the Teacher.—Power to distinguish the subject from the predicate is the foundation of grammatical analysis; and until the pupil has acquired this power, nothing else should be attempted. The end to be kept in view in the following exercise is the development of power to separate instantly the *complete* subject from the *complete* predicate. (See note to teacher, p. 21.)

EXERCISE 10.

(Review.)

In the following sentences separate the subject from the predicate :—

I.

1. Great is Diana of the Ephesians.
2. Which way does the wind come?
3. Now wherefore stopp'st thou me?
4. Ten spears he swept within his grasp.
5. Oft did the harvest to their sickle yield.
6. A merry heart maketh a cheerful countenance.
7. The precious morning hours should not be wasted.
8. The sentinel on Whitehall gate looked forth into the night.
9. The tails of some comets stretch to the distance of 100,000,000 miles.
10. The first standing army was formed in the middle of the fifteenth century.
11. Nansen got within two hundred and twenty-seven miles of the North Pole.
12. The first astronomical observatory in Europe was erected by the Saracens at Seville, in Spain.

II.

1. Here stands the man.
2. Wide open stood the doors.
3. Sweet are the uses of adversity.
4. Adown the glen rode armed men.
5. Great and marvelous are Thy works.
6. In those days came John the Baptist.
7. In my Father's house are many mansions.
8. Into the valley of death rode the six hundred.
9. A little boy with crumbs of bread
   Many a hungry sparrow fed.
10. From floor to ceiling
    Like a huge organ rise the burnished arms.

11. On the British heart were lost
The terrors of the charging host.

12. Far down the beautiful river,
Past the Ohio shore and past the mouth of the Wabash,
Into the golden stream of the broad and swift Mississippi
Floated a cumbrous boat.

III.

1. Come with me.

2. Give me your attention.

3. Overhead I heard a murmur.

4. Whom did the old man ask for?

5. The cat, prowling round the yard, caught a young robin.

6. On the first day of the battle of Gettysburg the Confederates captured several thousand prisoners.

7. Down the street with laughter and shout come the boys.

8. Forth the great campaigner came
Slowly from his canvas palace.

9. Full many a gem of purest ray serene
The dark unfathomed caves of ocean bear.

10. Somewhat apart from the village, and nearer the Basin of Minas
Benedict Bellefontaine, the wealthiest farmer of Grand-Pré,
Dwelt on his goodly acres.

To the Teacher.—The above carefully selected and graded exercises may be supplemented at will by requiring pupils to separate the subject from the predicate in sentences found in school readers, histories, etc. Such material is always at hand; and drill in the distinction between subject and predicate should not cease until the pupils are thoroughly familiar with it. The distinction is all-important, and should be dwelt on for weeks, if necessary.

25. Impersonal Subject.[1]—Examine the following sentences :—

It is snowing.
It is growing dark.

If we try to find the subjects of these sentences by asking "What is snowing?" "What is growing dark?" the only answer is "It." But "it" does not here denote any person or thing. Therefore it is called an **Impersonal Subject.**

EXERCISE 11.

Write three sentences of your own containing impersonal subjects.

26. "It" Expletive.—Compare the following sentences :—

(*a*) To find fault is easy.
(*b*) It is easy to find fault.

In meaning these sentences are exactly alike; but, they differ in form. The first sentence begins with the subject, "to find fault," which is followed by the predicate, "is easy;" the second sentence begins with "it," followed immediately by the predicate, which in turn is followed by the subject. In such sentences the introductory word "it" has no

[1] **To the Teacher.**—Such sentences as "*It* is snowing," "*It* is wrong to lie," "*There* is a clock on the wall," are very frequent and perfectly familiar to children, whose attention should be drawn early to the peculiar treatment of subject and predicate which such sentences show. The peculiarity is easily learned by children, and the discussion of it properly belongs under "Subject and Predicate," not under "Parts of Speech" or "Apposition."

meaning, and is therefore commonly called an **Expletive** (Latin, "filling up").

EXERCISE 12.

Tell the subject and the predicate of each of the following sentences:—

1. It is good to be here.

Model for Oral Exercise.—The subject is "to be here;" the predicate is "is good." "It" is an expletive.

Model for Written Exercise.—

S	P	E
to be here	is good	It

2. It does not pay to worry.
3. It is not all of life to live.
4. It will not suit us to go with you.
5. It is doubtful whether he can come.
6. It is more blessed to give than to receive.
7. It is a good thing to give thanks unto the Lord.
8. It is certain that the sun spins like a top.
9. It is not good to wake a sleeping hound.
10. It was said to them of old time, Thou shalt not kill.
11. It is natural to man to indulge in the illusions of hope.
12. It is hard to believe that the finest railway station in the world is in India.
13. It has been proved by actual measurement that the thread forming the cocoon of the silkworm is eleven miles long.

EXERCISE 13.

Construct five sentences that begin with "it" expletive, and tell the subject and the predicate of each.

27. "There" Expletive.—Compare the following sentences :—

(*a*) A gust of wind came.
(*b*) There came a gust of wind.

You observe that these sentences, too, are alike in meaning, but differ in form.

The subject and the predicate are the same in each, but the order is different, and the second sentence begins with "there."

The word "there," having no meaning by itself, is an **Expletive.**

The expletive "there" is regularly used before "is," "are," "was," "were," etc., when they denote existence: as, "*There is* a God;" "*There were* giants in those days."

EXERCISE 14.

Tell the subject and the predicate of each of the following sentences :—

1. There was a jolly miller.

MODEL FOR ORAL EXERCISE.—The subject is "a jolly miller;" the predicate is "was." "There" is an expletive.

MODEL FOR WRITTEN EXERCISE.—

S.	P.	E.
a jolly miller	was	There

2. There was silence deep as death.
3. There is no royal road to learning.
4. There is a time for all things.
5. There came a voice from heaven.
6. There never was a good war.

7. There's a divinity that shapes our ends.
8. There is a pleasure in the pathless woods.
9. There is a reaper whose name is Death.
10. There was a sound of revelry by night.
11. There is no good in arguing with the inevitable.
12. There came to the beach a poor exile of Erin.

EXERCISE 15.

Construct three sentences that begin with "there" expletive, and tell the subject and the predicate of each.

CHAPTER III

OF SIMPLE SUBJECT AND VERB[1]

28. Simple Subject and Verb Defined.—Compare the following sentences:—

Subject	Predicate
Stars	twinkle.
The beautiful *stars*, which are really suns,	*twinkle* brightly on frosty nights.

You observe that one sentence is composed of two words, the other of many; but the fundamental structure of both is the same. Both make assertions about *stars*, and in both cases the assertion is that stars *twinkle*. But in the second sentence the principal words, "stars" and "twinkle," are accompanied by other words. "Stars" is called the **Simple Subject** to distinguish it from the **Complete Subject**. "Twinkle" is called the **Verb** to distinguish it from the **Predicate**.

[1] **To the Teacher.**—Only those features of the simple subject and verb are treated in this chapter which are needed for an understanding of the general structure of sentences.

At this stage of the work no attention should be paid to "nouns," "pronouns," "adjectives," "adverbs," etc.,—a more difficult branch of analysis, which should be deferred till after the pupil has mastered the larger and fundamental conceptions of Subject, Verb, Complement, and Modifier. The "parts of speech" will be treated in due time in *Part II.*

Other examples are :—

Complete Subject.	Predicate.
Low black *clouds* (Simple Subject.)	usually *gather* before a storm. (Verb.)
The *conditions* of war (Simple Subject.)	*vary* from age to age with the progress of weapons. (Verb)

Definition.—The principal word in the subject of a sentence is called the **Simple Subject.**

Definition.—A word used to assert something is called a **Verb.**

EXERCISE 16.

In the following sentences point out, in the order named, the complete subject, the predicate, the simple subject, and the verb :—

1. The ripest fruit falls first.

Model for Written Exercise.—

S.	P.
The ripest fruit	falls first

2. She dwelt on a wild moor.
3. The good news arrived yesterday.
4. A soft answer turneth away wrath.
5. A hot fire of coals burned in the grate.
6. A fox jumped up on a moonlight night.
7. The sudden splash frightened the nurse.
8. Bright-eyed daisies peep up everywhere.
9. The curfew tolls the knell of parting day.
10. Three wise men of Gotham went to sea in a bowl.
11. The master of the district school
    Held at the fire his favorite place.

EXERCISE 17.

Construct four sentences in which the simple subject is different from the complete subject, and the verb from the predicate.

29. The Verb "To Be."—Compare the predicates in the following sentences :—

The lightning *flashed.*
Lightning *is electricity.*

In the first sentence, you observe, the predicate consists of the verb "flashed," which does two things: first, it calls up in the mind an idea of sudden brilliance; secondly, it asserts this brilliance of the lightning. In other words, it has both *meaning* and *assertive power.*

In the second sentence, the predicate consists of two words, "is" and "electricity."

"Electricity" is a word of definite *meaning;* but it has no *assertive power.*

The assertive part of the predicate is supplied by the verb "is." But though "is" has this *assertive power,* it has no *meaning* of its own, that is, it calls up no mental picture.

Other forms of the verb "to be" are: "I *am* well;" "The windows *are* open;" "Clay *was* an orator;" "The nuts *were* ripe;" Thou *art* the man."

The verb "to be" is often called the **Copula** (Latin, "link").

EXERCISE 18.

Construct five sentences in which different forms of the verb "to be" are used with assertive power only.

30. Verb Phrases.—Examine the following predicates :—

Subject.	Predicate.
Dorothy	studies.
	is studying.
	has studied.
	has been studying.
	will study.
	may be studying.
	may have been studying.
	should have been studying.

Here we have eight different assertions about Dorothy. All of the predicates refer to a single action, namely, Dorothy's studying; but in the first instance the assertion is made by one word, in the others by several words taken together. From this you see that a verb is sometimes made up of two or more words.

Definition.—A group of words together forming one verb is called a **Verb Phrase.**

31. Verb Phrases in Interrogative, Negative, and Emphatic Sentences.—In interrogative and negative sentences modern usage requires verb phrases. Compare, for example, the following sentences :—

Assertive: She *sings.*
Interrogative: *Does* she *sing?*
Negative: She *does* not *sing.*
Emphatic: She *does sing.*

EXERCISE 19.

Point out the verb phrases in the following sentences :—

1. I am reading "Ivanhoe." 2. Katherine has finished the book. 3. John has cut his finger. 4. Who will help him? 5. Swallows were twittering round the eaves of the general's headquarters. 6. A large eagle was soaring overhead. 7. Father may be in his study. 8. To-morrow I shall have finished it. 9. Carrie must have been dreaming this morning. 10. You will have paid too dear for the whistle. 11. By this time he should have learned more caution. 12. You might have told me before. 13. Father has been writing all morning. 14. The child would play by himself for hours. 15. She would have her own way. 16. He might have been doing something useful. 17. This ring may have been worn by a Roman dandy.

EXERCISE 20.

Change the sentences in Exercise 16 *(page* 32*) into negative, interrogative, and emphatic form, and point out the verb phrases which you use in the new sentences.*

32. Caution.—In such sentences as "The sun is *shining*" and "The sun is *hot*," pupils often find it hard to decide whether the italicized word, coming after a form of the verb "be," is or is not a part of the verb. A good working test is this : If the predicate of the sentence expresses *action*, the word in question is part of the verb. If the predicate expresses a *condition* or *quality* of the subject, the word in question is not a part of the verb. For example,

in the following sentences the verbs are printed in italics :—

"The sun *is shining*" (action).
"The sun *is* hot" (condition).

EXERCISE 21.

Tell whether the words printed in italics are to be viewed as parts of the verbs :—

1. The key is *lost*. 2. The key was *lost* by Bridget. 3. Tennyson is *dead*. 4. He was *buried* with solemn ceremony in Westminster Abbey. 5. I shall be *studying* Latin by that time. 6. I shall be *rested* by that time. 7. Charlie has *hurt* his ankle. 8. The ligaments are *sprained*. 9. They were *sprained* in the football game last Saturday. 10. We have been *happy* together. 11. Books are *soiled* by use. 12. These books are not *soiled*. 13. The house is *deserted*. 14. It was *deserted* by the owners two years after it was *built*. 15. The prisoners are *guilty*. 16. The sun is *bright*. 17. The stars are *shining*. 18. Dandelions are *blossoming* by the road. 19. The baby has been *crying*. 20. Ralph has been *sick*. 21. The cry was *loud*. 22. The cry was *heard* by a passer-by. 23. Were you *careful?* 24. The troops were *exhausted*. 25. They had been *marching* all night.

33. Verb Phrases Separated.—Compare the following sentences :—

The mail *has come*.
Has the mail *come?*
The mail *has* just come.

You observe that the parts of a verb phrase are often separated by other words. Other examples are :—

I *do* not yet *know*.
Has the man in the moon *been married* indeed?

EXERCISE 22.

Point out the verb phrases in the following sentences :—

1. What did you see? 2. The leaves are slowly changing. 3. He will certainly lose his place. 4. I have not seen him yet. 5. She will sometimes lose her temper. 6. Why is he running away? 7. Have you finished your lesson? 8. We are now reading "Tom Brown's School Days." 9. Did the man in the boat see the thief? 10. May not the coat have been taken by some one else? 11. A general's orders should always be promptly obeyed. 12. He had a few days before been elected captain of the team.

To the Teacher.—Power to recognize the verb, whether it consists of one or more words, is vital in language work, and until the pupil has acquired this power, further analysis should not be attempted.

When dealing with verb phrases, which are difficult for children, caution the pupil against taking too much or too little as to the verb. Insist on the verb, the whole verb, and nothing but the verb.

If more drill is needed than is provided in the foregoing exercises, let the pupils make lists of the verbs in other exercises in this book, or on certain pages of their readers.

CHAPTER IV

OF COMPLEMENTS

34. Verbs of Complete Predication.—Examine the following sentences :—

Subject.	Predicate.
The wind	arose.
The lightning	flashed.
The rain	fell.

In each of these sentences the verb makes a complete assertion.

A verb that by itself can form a complete predicate is called a VERB OF COMPLETE PREDICATION.

35. Verbs of Incomplete Predication.—Now let us try to make assertions with the verbs "are," "was," "became," "frightened," "built," "have :" thus,

Subject.	Verb.
These men	are
Tennyson	became
The Romans	built
Battleships	have

You see at once that something is wanting. We have not in these groups of words said anything, for the verbs are not complete in themselves.

A verb that cannot by itself form a complete predicate is called a VERB OF INCOMPLETE PREDICATION.

36. Complements Defined.—In order to form a predicate with a verb of incomplete predication we must add a completing word: thus,

Subject.	Predicate.	
	Verb.	Complement.
These men	are	soldiers.
Tennyson	became	poet-laureate.
The Romans	built	ships.
Battleships	have	armor.

Definition.—The completing word added to a verb in order to form a predicate is called a **Complement** ("completing part").

Caution.—Complements, which *must* be added to make the predicate complete, are to be carefully distinguished from words that *may* be added to make the meaning more precise. For example, in the sentence "The rain fell fast," the word "fast" is not a complement, for we should have a complete sentence without it.

37. Attribute Complements.—Are all complements of the same kind? In order to answer, let us examine some typical sentences, taking first the following:—

Subject.	Verb.	Complements.
Tabby	is	a cat.
Tabby	looks	wise.

In these sentences the complements *describe or explain the subject.*

Definition.—A complement that describes or explains the subject is called an **Attribute Complement.**

38. **Object Complements.**—Let us examine, now, the following sentence :—

Subject.	Verb.	Complement.
Tabby	catches	mice.

In this sentence you observe that the verb "catches" denotes an action which involves two things, the doer of the action, and the object on which the action falls. The doer of the action is named by the subject "Tabby;" the complement "mice" names the object on which the action falls.

Definition.—A complement that denotes the object on which the action of a verb falls is called an **Object Complement.**

Since the object complement denotes the object directly affected by the action of the verb, it is often called the **Direct Object**, or, more briefly, the **Object.**

To the Teacher.—As all teachers of language know, the important distinction between objects and attribute complements is a stumbling-block to many pupils. Yet the distinction is not difficult, if presented in the right way. It may help backward pupils to point out that an *attribute complement* refers to the *same* person or thing as the subject, while an *object complement* refers to a *different* person or thing, except in such sentences as "I cut myself."

At this stage no attention need be paid to the distinction between *predicate nouns* and *predicate adjectives*, which will naturally

take care of itself later. "One thing at a time;" and the "one thing" at this stage is the distinction between objects and attribute complements. Whether the latter are nouns or adjectives makes, at present, no difference.

The following is a convenient form to employ in doing the following exercises as written work:—

S	V	O	A
Tabby	looks		wise.
Tabby	catches	mice.	

EXERCISE 23.

Complete the following sentences by supplying appropriate complements to the verbs, and tell whether the complements which you supply are objects or attribute complements:—

1. Squirrels crack ——.
2. Grocers sell ——.
3. Lincoln became ——.
4. Lee was ——.
5. Charles saw ——.
6. The sun gives ——.
7. Columbus discovered ——.
8. Farmers raise ——.
9. The sky is ——.
10. The air grew ——.
11. The room looks ——.
12. I feel ——.

EXERCISE 24.

1. *To each of the following subjects add an appropriate predicate consisting of a verb and a complement, and tell whether the complement is an object or an attribute complement:—*

1. Hens —— ——.
2. Jewelers —— ——
3. Cats —— ——.
4. We —— ——.
5. Birds —— ——.
6. Elephants —— ——.
7. Carpenters —— ——.
8. Monkeys —— ——.
9. Clouds —— ——.
10. Mary —— ——.
11. Soldiers —— ——.
12. Trees —— ——.

2. *Construct two sentences containing object complements; two containing attribute complements.*

EXERCISE 25.

Point out the complements in the following sentences, and tell whether they are objects or attribute complements:—

1. Tom broke a window. 2. Bruno bit the tramp. 3. Chaucer was a poet. 4. Who killed Cock Robin? 5. Who will toll the bell? 6. Saul was made king. 7. Some one took my bicycle. 8. Demosthenes and Cicero were orators. 9. Do you study Latin? 10. None but the brave deserve the fair. 11. Righteousness exalteth a nation. 12. A man's house is his castle. 13. The bird forsook her nest. 14. Arnold turned traitor. 15. She turned her back. 16. Joan of Arc seemed a holy woman. 17. Sir Samuel Baker was a great hunter. 18. He killed many lions, tigers, and elephants. 19. Britannia rules the waves. 20. Augustus was made emperor. 21. Comparisons are odious. 22. King Alfred was called Truth Teller. 23. Who wrote "The Star-spangled Banner?" 24. To-night no moon I see. 25. The laws of nature are the thoughts of God. 26. The two roads run parallel. 27. The kings of Egypt were called Pharaohs. 28. Nathan Hale died a martyr to liberty. 29. Ethel grew tall, beautiful, and queenly. 30. The dove found no rest for the sole of her foot. 31. A wise son maketh a glad father.

To the Teacher.—If more drill on objects and attribute complements is needed than is provided in the foregoing exercises, let the

pupils pick out and classify the complements in other exercises of this book, or on certain pages of their readers, using in written work the form suggested on page 41.

39. Objective Attribute Complements.—Examine the following groups of words :—

Subject.	Predicate.	
	Verb.	Object.
The Hebrews	made	Saul
This	made	him

In these groups of words we have subject, verb, and object; yet we do not have complete sentences. Additional words are needed, to answer the questions, "What did the Hebrews make Saul?" and "What did this make him?" The lack is supplied in the following sentences :—

Subject.	Predicate.		
	Verb.	Object.	Second Complement.
The Hebrews	made	Saul	king.
This	made	him	vain.

The use of the second complements, "king" and "vain," will appear if we write the sentences as follows :—

Subject.	Predicate.	
	Verb.	Object.
The Hebrews	made-king [crowned]	Saul.
This	made-vain [spoiled]	him.

From this we see that "king" and "vain" help the verb "made" to express a certain action, and at the same time they describe Saul.

Definition.—A word that completes the verb and describes the object is called an **Objective Complement.**

Other examples are :—

Subject.	Predicate.		
	Verb.	Object.	Objective Complement.
We	elected	Harry	captain.
Swinging	makes	me	giddy.
God	struck	Ananias	dead.
The Persian army	drank	the rivers	dry.
I	consider	him	honest.

EXERCISE 26.

Point out the objective complements :—

1. Victoria made Tennyson a baron. 2. They sang themselves hoarse. 3. We cannot pump the ocean dry. 4. Attention held them mute. 5. One touch of nature makes the whole world kin. 6. Get the horses ready immediately. 7. Cradles rock us nearer to the tomb. 8. Time makes the worst enemies friends. 9. Dr. Holmes called Boston the hub of the universe. 10. Custom renders the feelings blunt and callous. 11. Madame de Staël called architecture frozen music. 12. Cromwell made the poet Milton Secretary of State. 13. God called the light day, and the darkness he called night. 14. All Napoleon's conquests did not make him happy. 15. A crumb of bread thrown in jest made Prescott, the historian, blind for life.

EXERCISE 27.

1. *Fill the blanks with objective complements :—*

1. They named the boy ——.
2. The people made Washington ——.
3. Henry painted his house ——.
4. They called the state ——.
5. Let us appoint her ——.
6. Do you think him ——?
7. Why did you choose me ——
8. I consider her ——.

2. *Construct three sentences containing objective complements.*

40. Several Complements to One Verb.—Sometimes a single verb has several complements: as,

Subject.	Verb.	Complements.
We	study	*arithmetic* and *grammar*.
Addison	was	*a gentleman* and *a scholar*.

41. Several Verbs with One Complement.—Sometimes a single complement belongs to several verbs: as,

Subject.	Verb.	Complement.
Noble minds	*loathe* and *despise*	falsehood.

---

42. Summary of Sentence Types.—Gathering together the different kinds of sentences that we have been studying, we find seven rudimental types of the simple assertive sentence :—

(1) Dogs bark. Grace is singing. (*Verb of complete predication.*)

(2) Tabby is a cat. Alice was feeling ill. (*Verb with attribute complement.*)

(3) John frightened Helen. Dorothy is studying arithmetic. (*Verb with object.*)

(4) The Hebrews made Saul king. Mr. Smith is painting his house yellow. (*Verb with object and objective complement.*)

(5) It rains. It is snowing. (*Impersonal subject.*)

(6) It is wrong to steal. ("*It*" *expletive.*)

(7) There was water in the well. ("*There*" *expletive.*)

EXERCISE 28.

Illustrate each of the types of the simple sentence with a sentence of your own.

To the Teacher.—Indirect objects, which are modifiers rather than complements, are treated in the next chapter.

CHAPTER V

OF MODIFIERS

THE essential parts of language are **Subject, Verb,** and **Complement.** They are, as it were, the bones of every sentence, giving shape to the thought, and holding it together. But these essential parts are seldom used alone. Generally they are accompanied by words that fill out the thought, something as flesh rounds out the human form.

43. Modifiers Defined.—Many words have meanings so wide that they must be narrowed before they exactly fit our thought. For example, the word "horses" applies to all the horses in the world; but we seldom wish to speak of all horses. To bring the meaning of the word down to the measure of our thought we add to it some word, or words, by way of limitation or description: thus,

Black
Fast
Beautiful
Trotting } horses.
Your
These
Two

Similarly there are many varieties of the action expressed by the verb "went:" as,

He went	{	cheerfully.
		slowly.
		there.
		again.
		soon.
		yesterday.
		twice.

Often we use several limiting or describing words: as,

Your beautiful black trotting horses.
He *often* went *there before.*

Definition.—A word used in some part of the sentence to limit or modify the meaning is called a **Modifier.**

Modifiers may be attached to any or all of the principal parts of a sentence: as,

Modified Subject.		Modified Verb.		Modified Complement.	
The		yesterday		some	
Five		often		small	
Big	boys	there	found	rosy	apples.
Spanish		once		sour	
Smith's		surely		green	

EXERCISE 29.

Join appropriate modifiers to the following words:—

1. —— oranges.
2. —— music.
3. —— clouds.
4. —— roses.
5. —— wind.
6. Lie ——.
7. Run ——.
8. Think ——.
9. Sit ——.
10. —— —— balls.
11. —— —— —— houses.
12. —— —— —— candy.
13. —— —— —— dogs.
14. Come —— ——.
15. Go —— ——.
16. Stay —— ——.
17. Step —— ——.
18. Rise —— ——.
19. Sleep —— ——.
20. Speak —— and ——.

44. Caution.—Care must be taken not to confound modifiers of the verb with complements. A *modifier* shows the time, place, manner, or degree of the action, being, or state expressed by the verb. An *object complement* denotes the object on which the action expressed by the verb falls; an *attribute complement* points back to the subject, explaining or describing it.

EXERCISE 30.

In the following sentences tell whether the italicized words are objects, attribute complements, or modifiers of the verb:—

1. Father called *again*. 2. Some savages are *cannibals*. 3. The regiment marched *forth*. 4. Gehazi went out a *leper*. 5. She sang a *ballad*. 6. Bismarck was a *German*. 7. She sang *well*. 8. The ship sailed *yesterday*. 9. The policeman looked *surly*. 10. Lot's wife looked *back*. 11. They went *below*. 12. The deacon's horse ran a *race*. 13. The deacon's horse ran *away*. 14. Vesuvius is a *volcano*. 15. Helen wrote *yesterday*. 16. She wrote a *composition*. 17. She writes *well*. 18. Mother is sewing *to-night*. 19. She

is sewing my *dress*. 20. To-morrow will be *Saturday*. 21. The man turned his *head*. 22. The men turned *pirates*. 23. The man turned *round*. 24. The Romans were great *soldiers*. 25. Who fought *there?* 26. Who fought *King Richard?* 27. Who fought *best?* 28. The ship struck a *rock*. 29. The ship struck *head-on*.

EXERCISE 31.

Separate the following sentences into simple subject, verb, complements, and modifiers:—

1. The old horse thrust his long neck out.

Model for Oral Exercise.—A declarative sentence. The complete subject "The old horse," consisting of the simple subject "horse" modified by "old" and "The." The predicate is "thrust his long neck out," consisting of the verb "thrust" modified by "out," and the object "neck" modified by "his" and "long."

Model for Written Exercise.—

S.	V.	O.
horse	thrust	neck
old	out	long
The		his

2. Every dog has his day. 3. Many hands make light work. 4. Little strokes fell great oaks. 5. An undevout astronomer is mad. 6. The postman comes daily. 7. We often meet nowadays. 8. Sometimes we exchange a few words. 9. We seldom converse long. 10. Here he comes. 11. They walked up and down. 12. Where is your hat? 13. When shall I see you? 14. Where did you find those apples? 15. I have nearly finished my work. 16. We shall surely expect you to-morrow. 17. Perhaps your sister will come too. 18. To and fro and in and out the wan stars danced between. 19. Why did you come here to-day? 20. Have you much time? 21. Slowly and sadly we laid him down. 22. Meanwhile we did our nightly chores. 23. This good news arrived yesterday. 24. The first carriage contained four persons. 25. A

large black dog carried the basket. 26. The plowman homeward plods his weary way. 27. The cold November rain is falling dismally. 28. The noblest mind the best contentment has.

29. Gayly the troubadour
Touched his guitar.

EXERCISE 32.

Separate into their parts in a similar manner the sentences in exercise 30.

45. **Indirect Objects.**—Compare the following sentences :—

(*a*) Jack gave a penny.
(*b*) Jack gave *me* a penny.

In each of these sentences the word "penny" is an object complement, indispensable to the predicate. Giving, however, involves a receiver as well as a thing given, and in the second sentence this receiver is indicated by the single word "me," which is called an **Indirect Object,** in distinction from "penny," which is the direct object. Other examples are :—

Mother bought *Alice* a doll.
She made *Ruth* a new dress.

Definition.—A word used to denote the object indirectly affected by the action of a verb is called an **Indirect Object.**

The indirect object of a verb denotes the object *to* or *for* whom

the action is performed. But not every word answering the question "to whom or what?" or "for whom or what?" is an indirect object. For example, the italicized words in the following sentence are *not* indirect objects: "Mother went to *town* and bought me a doll for *a dollar*."

EXERCISE 33.

Point out the indirect objects in the following sentences :—

1. Will you do me a favor?
2. He paid the men their wages.
3. Give me liberty, or give me death.
4. He wrought the castle much annoy.
5. Riches certainly make themselves wings.
6. Give every man thy ear, but few thy voice.
7. Nature teaches beasts to know their friends.
8. Owe no man anything, but to love one another.
9. The God who gave us life gave us liberty at the same time.
10. If thine enemy hunger, feed him; if he thirst, give him drink.
11. Build thee more stately mansions, O my soul, as the swift seasons roll.

EXERCISE 34.

1. *With the following verbs form five sentences, each containing an indirect object :—*

bring make promise send tell

46. Appositives.—Compare the following sentences :—

Paul was beheaded in the reign of Nero.

Paul, the *apostle*, was beheaded in the reign of Nero, *emperor* of Rome.

In the second sentence, you observe, the meaning of "Paul" and of "Nero" is made clear by setting next to each of them a modifier consisting of another name for the same person or thing.

Definition.—A name set next to another name by way of explanation, and denoting the same person or thing, is called an **Appositive** (Latin, "set next to").

The explanatory name is said to be in **Apposition** with the name which it explains.

Punctuation.—If an appositive is accompanied by other words, it is usually set off by commas. Thus: "Newton, the great mathematician, was very honest."

EXERCISE 35.

In the following sentences point out the words in apposition:—

1. Iago, the great boaster, made a bow for Hiawatha.
2. The postman comes, the herald of a noisy world.
3. The meek ey'd Morn appears, mother of dews.
4. The Acadian farmers were free from envy, the vice of republics.
5. We, the people of the United States, do ordain and establish this Constitution.
6. Labor to keep alive in your breast that little spark of celestial fire, conscience.
7. The poor wren, the most diminutive of birds, will fight against the owl.
8. Somewhat apart from the village, Benedict Bellefontaine, the wealthiest farmer of Grand Pré, dwelt on his goodly acres.

9. Silently one by one, in the infinite meadows of heaven, blossomed the lovely stars, the forget-me-nots of the angels.

10. This was the wedding morn of Priscilla, the puritan maiden.

11. Our fathers' God, to thee
Author of liberty,
To thee I sing;
Long may our land be bright
With freedom's holy light;
Protect us by thy might,
Great God, our King!

EXERCISE 36.

Construct three sentences containing appositives.

47. Modifiers of Modifiers.—Thus far we have considered only modifiers of subject, verb, and complement. But modifiers are themselves often modified, and we find phrases attached to phrases, clauses attached to clauses. Thus:—

Fanny sings very well.

Subject.	**Verb.**
Fanny	sings
	| well.
	| very

48. Analysis.—When, in order to show its structure, we separate a sentence into its parts, we are said to **Analyse** it.

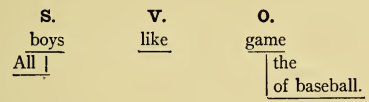
Definition.—The process of separating a sentence into its parts in order to show its structure is called **Analysis** (Greek, "a taking apart").

49. Diagrams.—It is sometimes convenient, as a time-saving device, to show the fundamental struc-

ture of a sentence by means of a graphic representation called a **Diagram.** For example, the structure of the sentence,

All boys like the game of baseball,

may be exhibited thus :—

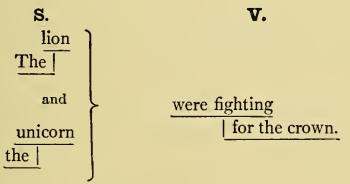


This diagram shows at a glance that the sentence has three principal parts, and that the subject has one modifier, the object two.

Similarly, the structure of the sentence,

The lion and the unicorn
Were fighting for the crown,

may be shown thus :—



Groups of words used with the force of single words, are best treated as units and not broken up into parts.

To the Teacher.—The chief value of the diagram is that it enables the teacher to test a pupil's insight into sentence-structure with a minimum of time and effort. The chief objection to it is

that, being mechanical, it is unnatural as an expression of logical relations, reducing the beautiful subtleties of language to hard and fast lines, wresting the words out of their order, and fostering in the pupil mechanical ideas of the English sentence. Used occasionally and in moderation, it is a help; but it should not attempt to go beyond the graphic separation of subject, verb, complements, and modifiers; and it should never be allowed to usurp the place of oral analysis, which remains the chief instrument of the teacher for developing quick perception and easy expression.

The author doubts the expediency of ever extending the use of the diagram beyond the expression of the fundamental *logical* structure of the sentence. To attempt to show graphically all *grammatical* relations leads to niceties of detail in the diagram which turn it into a puzzle requiring a key. When a pupil becomes concerned not so much with the use of a word as with how to express that use graphically, the purpose of the diagram has become perverted, and the real object of analysis is lost sight of.

EXERCISE 37.

Analyze the following sentences :—

1. He was a very tall man. 2. He was wholly unfit for his position. 3. Too many cooks spoil the broth. 4. I was very kindly received. 5. Go directly south. 6. You read very much too fast. 7. Do not show your feeling too plainly. 8. That was not done well enough. 9. I will surely disturb you no more. 10. The current runs very fast here. 11. You are far too hasty. 12. I hope to be quite well very soon.

CHAPTER VI

OF PHRASES AND CLAUSES

50. Modifying Phrases.—Compare the modifiers in the following sentences :—

(1) Read *carefully.*

(2) Read *with care.*

(3) Hercules was a *strong* man.

(4) Hercules was a man *of great strength.*

In (1) "Read" is modified by a single word, "carefully." In (2) it is modified by a group of words, "with care," having the force of the single word "carefully."

In (3) the word "strong" modifies "man." In (4) "strong" is replaced by the group of words, "of great strength," having the force of the single word.

Observe, also, that neither of the groups of words, "with care" and "of great strength," contains a subject and a predicate.

Definition.—A group of words used as a single word and containing neither subject nor predicate is called a **Phrase.**

EXERCISE 38.

Analyze the following sentences, pointing out the phrases and telling what they modify:—

1. The wind blows through the trees.

MODEL FOR WRITTEN ANALYSIS.—

S.	V.
wind	blows
The	through the trees.

2. The flakes of snow come out of the clouds. 3. Blue birds build in hollow trees. 4. The judge rode slowly down the lane. 5. A ray of light shone through the window. 6. I shot an arrow into the air. 7. A man of honor always speaks the truth. 8. Under a spreading chestnut tree the village smithy stands. 9. During the morning we played on the beach. 10. The beauty of Cinderella was much admired at the ball. 11. The cabin in the woods has a roof of bark. 12. During the storm the force of the torrent uprooted the trees along the river's bank. 13. The shadow on the dial marks the hour of the day. 14. On bright spring mornings groups of merry children are seen in the park. 15. In the spring a fuller crimson comes upon the robin's breast.

EXERCISE 39.

Rewrite the following sentences, using single words instead of the phrases:—

1. She had curls of gold. 2. The steamer brought a thousand emigrants from Italy. 3. A house of brick stood in that place. 4. My life is full of happiness. 5. A cold wind is blowing from the west. 6. She was without a penny. 7. On every day we work. 8. We will meet you at some place.

EXERCISE 40.

Change the following words into equivalent phrases, and use the phrases in sentences of your own making:—

1. here
2. silver
3. American
4. now
5. attentively
6. homeward
7. then
8. worthless
9. silent

EXERCISE 41.

1. *Narrow the meaning of the following words by adding to them modifying phrases:—*

1. Clouds ——.	4. News ——.	7. Sit ——.
2. A ride ——.	5. Wind ——.	8. Write ——.
3. A house ——.	6. He went ——.	9. The fox ran ——.

51. Punctuation.—Phrases that might be omitted, or that interrupt the natural movement of the sentence, are usually set off by commas. Thus:—

(1) Mary, *faithful to her promise*, returned soon.

(2) *Hearing a shout*, she ran to the door.

(3) It is mind, *after all*, which does the work of the world.

EXERCISE 42.

(Review: Modifying Phrases.)

Analyze the following sentences:—

1. We sped the time with stories old.

Model for Oral Analysis.—A declarative sentence. The subject is "We." The predicate is "sped the time with stories old," consisting of the verb "sped" modified by the phrase "with stories old," and the object "time" modified by "the."

Model for Written Exercise.—

S.	V.	O.
We	sped	time
	with stories	the
	old.	

2. A basket of fruit stood on the table.

3. The borrower is servant to the lender.

4. We saw a brick schoolhouse by the road.

5. Surrounded by familiar faces, she breathed freely again.

6. A comfortable old age is the reward of a well-spent youth.

7. Pins were first made by machinery in New York, in 1835.

8. The author of "The eve of St. Agnes" was born in a stable.

9. Glass windows were introduced into England in the eighth century.

10. The winter palace of the Czar of Russia is lighted by twelve thousand electric lamps.

11. General Toral, hemmed in by the American army, surrendered Santiago to General Shafter.

12. Unwarmed by any sunset light,
The gray day darkened into night.

13. We piled with care our nightly stack
Of wood against the chimney back.

14. The moon, above the eastern wood,
Shone at its full.

15. Two robin redbreasts built their nest
Within a hollow tree.

EXERCISE 43.

Construct assertions about the ideas expressed by the following phrases:—

1. Skating on the pond ——.
2. Writing compositions ——.
3. Playing football ——.
4. Chopping wood ——.
5. To find a horseshoe ——.
6. To tell a lie ——.

EXERCISE 44.

Fill the blanks with phrases used as subjects:—

1. —— annoys me.
2. —— is bad luck.
3. —— is hard work.
4. —— would make you laugh.
5. —— is impossible.
6. Does —— make you tired?

52. Modifying Clauses.—Compare the modifiers in the following sentences:—

(1) They started *early.*

(2) They started *when the sun rose.*

(3) *Stagnant* water is unwholesome.

(4) Water *that is stagnant* is unwholesome.

In (1) the word "early" modifies the verb "started." In (2) "early" is replaced by a group of words, "when the sun rose," having the same force.

In (3) "water" is modified by a single word, "stagnant." In (4) it is modified by a group of words, "that is stagnant," having the force of the single word "stagnant."

Observe, also, that the group of words "when the sun rose" has a subject, "the sun," and a predicate, "rose." "That is stagnant" has a subject, "that," and a predicate, "is stagnant."

Definition.—A group of words containing a subject and a predicate, and used like a single word as part of a sentence, is called a **Clause.**

Phrases and clauses are *alike* in being groups of words used as single words. They *differ* in this: a clause contains a subject and a predicate, a phrase does not.

EXERCISE 45.

Analyze the following sentences, pointing out the clauses and telling what they modify:—

1. This is the house that Jack built.

MODEL FOR WRITTEN ANALYSIS.—

S.	V.	A.
This	is	house the that Jack built.

2. People who pay their debts are trusted. 3. I know a bank whereon the wild thyme grows. 4. He that is strong is not always brave. 5. When I was a bachelor, I lived by myself. 6. Happy is the man that findeth wisdom. 7. When a building is about to fall, all the mice desert it. 8. Wherever I went was my poor dog Tray. 9. He did as he was told. 10. He jests at scars who never felt a wound. 11. I came because you called me. 12. The school stands on a hill that overlooks a beautiful lake. 13. A book is a friend whose face never changes. 14. It was the time when lilies blow. 15. A city that is set on a hill cannot be hid. 16. Books are the legacies that genius leaves to mankind. 17. When the bough breaks, the cradle will fall. 18. The brown thrush sings as he sits in the tree.

53. Punctuation.—Clauses should usually be set off by commas. Thus :—

When I was a bachelor, I lived by myself.

Water, *which is composed of hydrogen and oxygen*, is a necessity of life.

Exception.—When the clause is *very short*, or *necessary to the meaning*, it is usually *not* set off by commas. Thus: "Make hay *while the sun shines;*" "The pursuit did not cease *until the thief was caught;*" "Water *that is stagnant* is unwholesome." See other examples in Exercise 45.

Note.—The use or omission of the comma is often a matter of judgment, to be determined by the requirements of clearness. For instance, in the short sentence, "Whatever is, is right," the comma is used to show that the first "is" must be taken with what precedes it. In the short sentence, "Just as I awoke, the clock struck six," the comma is used to guard the reader against taking "the clock"

as the object of "awoke." The comma shows that "awoke" ends a clause.

EXERCISE 46.

To the Teacher.—This formal exercise is intended for pupils who are slow to distinguish phrases and clauses.

Tell whether the following groups of words are phrases or clauses:—

1. How he got home. 2. Whether he is ready. 3. To tell the truth. 4. Doomed for a certain time to walk the night. 5. Standing by the door. 6. Where Shakespeare was born. 7. Before leaving the city. 8. Before we leave the city. 9. Busied with public affairs. 10. That you have wronged me. 11. Ignorant of his duty. 12. Having made his fortune. 13. Made by Indians. 14. Till on dry land he lights. 15. Having struck twelve. 16. Where the gray birches wave. 17. The train having started.

EXERCISE 47.

Narrow the meaning of the following words by adding to them modifying clauses, and point out the subject and the predicate in each clause: —

1. Men ——.
2. The pictures ——.
3. Children ——.
4. The train ——.
5. The States ——.
6. Those ——.
7. He came ——.
8. Stay ——.
9. The ground is wet ——.
10. The brook —— is deep.

EXERCISE 48.

Rewrite the following sentences, changing the italicized words and phrases into clauses:—

1. He listened to *her* every word. 2. She has a *walking* doll. 3. *After dinner* we are going for a picnic. 4. *At noon* they go home

for luncheon. 5. An *honest* man never lies. 6. This is the *battle* field.

EXERCISE 49.

Expand each of the following words or phrases into a clause, and use the clause in a sentence of your own :—

1. Industrious.
2. By moonlight.
3. Wise.
4. After sunset.
5. John's.
6. My.

EXERCISE 50.

(Review: Modifying Clauses.)

Analyze the following sentences, pointing out the clauses and telling what they modify : —

1. A glutton lives that he may eat.
2. Where the bee sucks, there suck I.
3. Just as I awoke, the clock struck six.
4. The evil that men do lives after them.
5. God helps those who help themselves.
6. Blessed is he that considereth the poor.
7. The task which you have to do is easy.
8. Fools rush in where angels fear to tread.
9. They that govern most make least noise.
10. Uneasy lies the head that wears a crown.
11. My eyes make pictures when they are shut.
12. The city to which I refer is Constantinople.
13. When the heart stops beating, life stops too.
14. People who live in glass houses must not throw stones.
15. Rex found a young robin, which had fallen from its nest.
16. The fur which now warms a monarch once warmed a bear.

17. The moon, that once was round and full,
Is now a silver boat.

18. My heart leaps up when I behold
A rainbow in the sky.

54. Phrases as Subjects.—Examine the subject of each of the following sentences, and, if possible, pick out the single word that may be used as the simple or bare subject :—

Subject.	Verb.	Complement.
Tom's being there	saved	the house.
To jump across the chasm	was	impossible.

You observe that no single word can be taken as the bare subject. The assertion is made about the idea expressed by the entire phrase used as a subject.

55. Phrases as Complements.—Examine each of the following complements, and determine whether any single word may be taken as the bare complement :—

Subject.	Verb.	Object Complement.
I	saw	him do it.

Subject.	Verb.	Attribute Complement.
That	is	out of bounds.

Subject.	Verb.	Object.	Objective Complement.
They	danced	themselves	out of breath.

From this it is clear that phrases are often used as complements.

EXERCISE 51.

Complete the following sentences by adding ideas expressed by phrases, and tell whether the phrases are used as objects, attribute complements, or objective complements :—

1. Our house is ——.
2. We intend ——.
3. He made us ——.
4. He seemed ——.
5. What I want is ——.
6. Washington forced the British ——.
7. The Alps are ——.
8. I like ——.

EXERCISE 52.

In the following sentences point out the phrases, and tell how they are used :—

1. Study to be quiet.
2. The vessels were of oak.
3. Out of sight is out of mind.
4. I found the book growing dull.
5. I did not enjoy crossing the ocean.
6. The price of wisdom is above rubies.
7. A man should learn to govern himself.
8. Giving to the poor is lending to the Lord.
9. England expects every man to do his duty.
10. Men called the first steamboat "Fulton's Folly."
11. Your writing that letter so neatly secured the position.
12. The greatest of faults is to be conscious of none.

13. To be conscious that you are ignorant is a great step toward knowledge.

14. The only argument available with an east wind is to put on your overcoat.

15. To be prepared for war is one of the most effectual means of preserving peace.

16. Immodest words admit of no defense,
For want of decency is want of sense.

EXERCISE 53.

Write a sentence containing a phrase used as subject; as object; as attribute complement; as objective complement.

56. Clauses as Subjects.—Examine the following sentences, and consider whether any single word can be named as the bare subject.

Consider, also, whether the groups of words expressing the subject are phrases or clauses. Give the reason for your answer:—

Subject.	**Predicate.**
What they say	is not to the point.
That you have wronged me	doth appear in this.

From this it is clear that a clause may be used as the subject of a sentence.

EXERCISE 54.

Make assertions about the ideas expressed by the following clauses:—

1. What he wants ——.
2. Whether you go or stay ——.
3. That two and two make four ——.
4. Whom it belongs to ——.
5. Where he went ——.

EXERCISE 55.

Fill the blanks with clauses used as subjects :–

1. —— is unknown.
2. —— will never be discovered.
3. —— pleases me.
4. —— is of no importance.
5. —— was foretold.
6. —— were his words.

EXERCISE 56.

Review Exercise 12 (*page* 28), *and tell whether the subjects are phrases or clauses.*

57. Clauses as Complements.—Examine the following sentences, and consider whether any single word can be named as the complement. Consider, also, whether the groups of words expressing the complementary idea are phrases or clauses :—

Subject.	Verb.	Object.
Galileo	taught	that the earth moves.
He	asked	who I was.
She	showed	where she had put it.

Subject.	Verb.	Attribute Complement.
This	is	what I want.
Her chief fault	was	that she would not read.

From this it is clear that clauses may be used as object or attribute complements.

EXERCISE 57.

Fill the blanks with clauses used as complements, and tell whether they are used as objects or attribute complements :—

1. Do you know ——?
2. I fear ——.
3. My hope is ——.
4. We saw ——.
5. His cry was ——.
6. Have you heard ——?
7. Things are seldom ——.
8. Let us ask ——.

58. Clauses as Appositives.—Examine the following sentence :—

The Arabs have a superstition *that the stork has a human heart.*

Here the clause "that the stork has a human heart" is in apposition (46) with the word "superstition."

From this we see that clauses may be used as appositives.

EXERCISE 58.

Fill the blanks with clauses in apposition with the italicized words :—

1. The *report* —— is untrue.
2. The *news* —— has just come.
3. We have just learned the *fact* ——.
4. I cherish the *hope* ——.
5. He made the *assertion* ——.

EXERCISE 59.

Point out the clauses in apposition in the following sentences, and the word which each explains :—

1. The popular idea that water is purified by freezing is a mistake.

2. Greater love hath no man than this, that a man lay down his life for his friends.

3. Dr. Watts's saying that birds in their little nests agree is far from being true.

4. The proverb, "Never cross a bridge till you come to it," is old and of excellent wit.

5. Books have this advantage over travel, that they convey information from remote times.

6. The Declaration of Independence announced the truth that all power comes from the people.

7. In the armory of Venice is this inscription: "Happy is that city which in time of peace thinks of war."

EXERCISE 60.

Write a sentence containing a clause used as subject; as object; as attributive complement; as an appositive.

EXERCISE 61.

(Review : Clauses)

In the following sentences point out the clauses, and tell how they are used:—

1. Ask if you may go too.
2. Life is what we make it.
3. What he does is well done.
4. Show us where you found it.
5. This is not what I asked for.
6. What he promises, he will do.
7. No one can tell how this will end.
8. A servant must do what he is told.

9. No man can lose what he never had.
10. "I am going a-milking, sir," she said.
11. He acknowledged that he had made a mistake.
12. Whatever is worth doing at all, is worth doing well.
13. Lawrence's dying words were, "Don't give up the ship."
14. That the earth is round is proved by the shape of its shadow.
15. Columbus did not know that he had discovered a continent.
16. What a man puts into his head cannot be stolen from him.

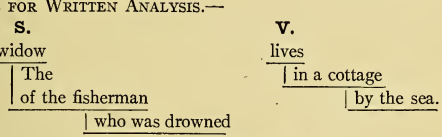
EXERCISE 62.

(General Review.)

Analyze the following sentences, pointing out the phrases and clauses, and tell how they are used:—

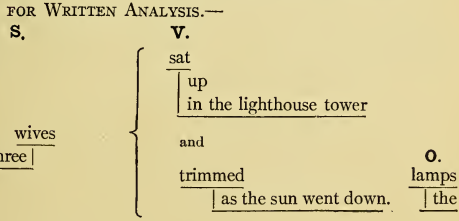
1. The widow of the fisherman who was drowned lives in a cottage by the sea.

Model for Written Analysis.—



2. Three wives sat up in the lighthouse tower
And trimmed the lamps as the sun went down.

Model for Written Analysis.—



3 Nearly all dogs like the water.

4 Whether you go or stay is of little account.

5. The man in the moon came down too soon.

6. Remember now thy Creator in the days of thy youth.

7. Bright the lamps shone o'er fair women and brave men.

8. Trust that man in nothing who has not a conscience in everything.

9. When I look upon the tombs of the great every emotion of envy dies in me.

10. One of the many objections to betting is that it demoralizes the character.

11. Animals that live in the Arctic regions among snow and ice have white fur.

12. Near the "bonny Doon" stands the little clay-built cottage in which Robert Burns was born.

13. The deep cave among the rocks on the hillside was long the secret home of a family of foxes.

14. In Holland the stork is protected by law, because it eats the frogs and worms that would injure the dikes.

15. Rip Van Winkle assisted at the children's sports, made their playthings, and told them long stories of ghosts, witches, and Indians.

16. The water of our brook, after flowing under the bridge and through the meadow, falls over little precipices of rock till it reaches the level of the lake, fifty feet below.

17. When he was a boy, Franklin, who afterward became a distinguished statesman and philosopher, learned his trade in the printing office of his brother, who published a paper in Boston.

18. A king sat on the rocky brow
Which looks o'er sea-born Salamis.

19. Between the andirons' straggling feet
The mug of cider simmered slow.

20. A little nonsense now and then
Is relished by the wisest men.

21. I stood on the bridge at midnight,
As the clocks were striking the hour.

22. I dreamt that I dwelt in marble halls,
With vassals and serfs at my side.

23. Forth into the forest straightway
All alone walked Hiawatha
Proudly, with his bow and arrows.

24. At the doorway of his wigwam
Sat the ancient Arrow-maker,
In the land of the Dacotahs,
Making arrowheads of jasper.

25. At his side, in all her beauty,
Sat the lovely Minnehaha,
Plaiting mats of flags and rushes.

26. Whene'er a noble deed is wrought,
Whene'er is spoken a noble thought,
Our hearts, in glad surprise,
To higher levels rise.

CHAPTER VII

OF SENTENCES SIMPLE, COMPLEX, AND COMPOUND

59. Simple Sentences.—Examine the following sentences :—

	Subject.	Predicate.
a.	The horses and the cattle	were in the same stable.
b.	The horses	took fright and ran away.
c.	The horses and the cattle	were fastened in the same stable and were fed at the same time.

Each of these sentences, you observe, consists of but one subject and one predicate, though several of the subjects and predicates are compound.

Definition.—A sentence which contains only one subject and one predicate, either or both of which may be compound, is called a **Simple Sentence.**

In a simple sentence with compound subject and predicate, every verb belongs to every grammatical subject, and every grammatical subject belongs to every verb.

60. Complex Sentences.—Examine the following sentence :—

We went to the woods *when school was over.*

This sentence consists of the main clause, "We went to the woods," which is independent of the rest of the sentence; and of the clause, "when school was over," which is subordinate to the main statement and dependent on it.

Definition.—A clause which does not depend on another for its meaning or use is called an **Independent Clause.**

Definition.—A clause used as a dependent part of a sentence is called a **Subordinate Clause.**

Definition.—A sentence containing one or more subordinate clauses is called a **Complex Sentence.**

Subordinate clauses are clauses used (1) as modifiers, (2) as subjects, (3) as complements, (4) as appositives.

61. Compound Sentences.—Examine the following sentence:—

The rain descended, | and | the floods came, | and | the winds blew.

In this selection we see united into one sentence several that are complete in themselves. Although closely related in thought, they could be separated without injury; therefore they are *Independent* of one another. Not being dependent one on another, they are said to be *coördinate*, that is, of equal rank.

Definition.—A sentence containing several independent clauses is called a **Compound Sentence.**

The independent sentences joined together may themselves be complex.

62. **Punctuation.**—The independent parts of a compound sentence should be separated by commas or semicolons.

The comma is used when the independent clauses contain no commas and are closely related. Thus:

The rains descended, and the floods came.

The semicolon (;) is used when the independent clauses (1) contain commas, or (2) are not very closely related. Thus:

(1) Mary received a doll; Charles, a top.

(2) An hour passed on; the Turk awoke.

Semicolons are sometimes used instead of commas when the independent clauses are long. This is a matter of taste. See some of the sentences in Exercise 64.

EXERCISE 63.

Analyze the following sentences, first telling whether they are simple, complex, or compound:—

NOTE.—In analyzing compound sentences, first separate them into their independent parts; then analyze each independent part separately.

1. Man proposes, but God disposes.

2. In the multitude of counselors there is safety.

3. A cow is a very good animal in the field; but we turn her out of the garden.

4. The words of his mouth were smoother than butter, but war was in his heart.

5. The fool doth think he is wise, but the wise man knows himself to be a fool.

6. The heavens declare the glory of God; and the firmament showeth his handiwork.

7. Some are born great, some achieve greatness, and some have greatness thrust upon 'em.

8. The mountains look on Marathon,
And Marathon looks on the sea.

9. Suspicion always haunts the guilty mind;
The thief doth fear each bush an officer.

10. Cowards die many times before their deaths;
The valiant never taste of death but once.

11. Where the bee sucks, there suck I;
In a cowslip's bell I lie.

12. Through tatter'd clothes small vices do appear;
Robes and furr'd gowns hide all.

13. When beggars die, there are no comets seen;
The heavens themselves blaze forth the death of princes.

14. Night's candles are burned out, and jocund day
Stands tiptoe on the misty mountain tops.

15. I have found out a gift for my fair;
I have found where the wood pigeons breed.

16. He reads much;
He is a great observer, and he looks
Quite through the deeds of men.

17. This castle hath a pleasant seat; the air
Nimbly and sweetly recommends itself
Unto our gentle senses.

18. God moves in a mysterious way
His wonders to perform;
He plants his footsteps in the sea
And rides upon the storm.

19. Mount Blanc is the monarch of mountains;
They crowned him long ago

On a throne of rocks, in a robe of clouds,
With a diadem of snow.

20. The glories of our blood and state
Are shadows, not substantial things;
There is no armor against fate;
Death lays his icy hands on kings.

CHAPTER VIII

OF ELLIPTICAL SENTENCES

63. Elliptical Sentences Defined.—Language is an intensely practical matter, designed only to express thought, and never employed for its own sake. In using it we very properly think far more of clearness and force than we do of grammatical completeness. It is, therefore, both natural and proper that we should from time to time omit from our sentences grammatical parts which it is unnecessary to use, our meaning being well understood without them. Such omissions are especially common in familiar conversation.

Definition.—The omission of part of a sentence is called **Ellipsis** (Greek, "a leaving out").

A sentence in which an omission occurs is called an **Elliptical Sentence.**

The following examples of ellipsis should be carefully studied. The words inclosed in brackets are usually omitted:—

(1) This is important if [it is] true.

(2) He fell while [he was] bravely leading his men.

(3) Who did that? Jack [did it].

(4) I can't come. Why [can you] not [come]?

(5) He has gone, no one knows where [he has gone].

(6) She has a pink gown, I [have] a blue [gown].
(7) Do you promise? I do [promise].
(8) I have never seen her, but Blanche has [seen her].
(9) He is not so tall as I [am tall].
(10) She put him off as long as [it was] possible [to put him off].
(11) She is seventeen [years old].
(12) School closes on the twenty-second [day of the month].
(13) [I] thank you.
(14) You are the man [whom] I want to see.

EXERCISE 64.

What words, necessary to grammatical completeness, but not to the meaning, are omitted in the following elliptical sentences?

1. I walk when I can.
2. He is witty but vulgar.
3. I treat him as a friend.
4. She is as pretty as ever.
5. She loves Fido as well as I.
6. She loves Fido as well as me.
7. Love thy neighbor as thyself.
8. I love my mother more than he.
9. I love my mother more than him.
10. Who steals my purse steals trash.
11. You have known her longer than I.
12. She is more generous than prudent.
13. Father made and I painted the boat.
14. Are you dumb? If not, speak to me.
15. Either a knave or a fool has done this.
16. If the day be fine, and I can go, I will.
17. A greyhound can run faster than a hare.

18. He has never seen the ocean, but I have.

19. You should not imitate such a girl as she.

20. Can the Ethiopian change his skin, or the leopard his spots?

21. Reading maketh a full man, conference a ready man, and writing an exact man.

22. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested.

23. We must take the current when it serves,
Or lose our ventures.

24. Love looks not with the eyes, but with the mind;
And therefore is winged Cupid painted blind.

25. Blow, blow, thou winter wind!
Thou are not so unkind
As man's ingratitude.

PART II

THE PARTS OF SPEECH

CHAPTER I

OF THE RECOGNITION OF THE PARTS OF SPEECH

HAVING in Part I studied sentences as wholes and become familiar with their general structure, we are now prepared to study the uses and forms of single words.

63. Words Classified According to Function.—Our language contains more than two hundred thousand words; but when we examine the ways in which these words are used in sentences, we find that we can arrange them all in a few general classes according to their *function*, that is, according to *what they do*. These general classes are called the **Parts of Speech.**[1]

64. Nouns.—Examine the italicized words in the following sentence :—

The gallant *crew* of the *battleship Maine* were under perfect *discipline.*

The italicized words, you observe, are *names.*

Definition.—A word used as a name is called a **Noun.**

[1] **To the Teacher.**—The definitions of the parts of speech seem to present no special difficulty to pupils; the real difficulty is to recognize the different kinds of words as they occur. In this chapter, much space has been given to exercises.

EXERCISE 65.

Write the names of two things that you can see; of two that you can hear but not see; of two that you can feel but not see; of two that you can taste but not see; of two that you can smell but not see; of two that you can neither see, taste, feel, hear, nor smell.

EXERCISE 66.

Point out the nouns in the following sentences:—

1. Brevity is the soul of wit. 2. Misery acquaints a man with strange bedfellows. 3. They that die by famine die by inches. 4. Nothing is impossible to diligence and skill. 5. The music of the great organ sometimes sounds like the roll of thunder. 6. Pride goeth before destruction, and an haughty spirit before a fall. 7. Solitude is as needful to the imagination as society is wholesome for the character.

8. The tongues of dying men
   Enforce attention like deep harmony.
9. 'Tis distance lends enchantment to the view,
   And robes the mountain in its azure hue.

To the Teacher.—If more drill in the recognition of nouns is needed, Exercises 10 and 63 will be found suitable.

65. Pronouns.—No one would ever say: "Charles bought Charles a top; the top Charles afterward gave to Charles's sister Frances; Frances wanted the top." Such a sentence would be both disagreeable to the ear and obscure: it might refer to one Charles and one Frances or to more than one. We should probably say instead: "Charles bought *himself* a top, which *he* afterward gave to *his* sister

Frances, *who* wanted *it*." In this sentence the obscurity and the monotonous repetition are both avoided by using the words "himself," "which," "he," "his," "who," and "it"—little words that indicate the objects referred to without naming them.

In asking a question about some object the name of which we do not know, we represent the object by "who" or "what:" as, "*Who* is there?" "*What* did you say?"

Definition.—A word used to stand for a noun is called a **Pronoun.**

EXERCISE 67.

What is your name? What five substitutes for your name do you use in referring to yourself? What five substitntes for names do you use in speaking of yourself and others together? What words do you use as substitutes for the names of persons to whom you are speaking? of a boy about whom you are speaking? of a girl? of a thing? of two boys? of three girls? of four things?

EXERCISE 68.

Point out the pronouns:—

Then spake the chief butler unto Pharaoh, saying, I do remember my faults this day: Pharaoh was wroth with his servants, and put me in ward in the house of the captain of the guard, me and the chief baker: and we dreamed a dream in one night, I and he; we dreamed each man according to the interpretation of his dream. And there was with us there a young man, an Hebrew, servant to the captain of the guard; and we told him, and he inter-

preted to us our dream; to each man according to his dream he did interpret. And it came to pass, as he interpreted to us, so it was; me he restored unto mine office, and him he hanged. Then Pharaoh sent and called Joseph, and they brought him hastily out of the dungeon: and he shaved himself, and changed his raiment and came in unto Pharaoh. (Genesis xli, 9–14.)

To the Teacher.—If further drill in the recognition of pronouns is desired, Exercises 19, 50, 42, and 52 will be found suitable.

66. Adjectives.—Many nouns have very wide meanings. The noun "horses," for example, applies to all the horses in the world; and to bring the meaning of the word down to the measure of our thought we add to it one or more distinguishing words or modifiers: as,

Black, Trotting, Two, These, Some } horses.

Definition.—A word used to modify a noun or a pronoun is called an **Adjective.**

Though the word "adjective" means "put next to," adjectives are often separated from the nouns or pronouns which they modify: as,

You look *happy.*

There, *silent* and *still,* lay the *army.*

EXERCISE 69.

Join appropriate adjectives to the following nouns, and use them in sentences:—

1. House. 3. Soldiers. 5. Grass. 7. Flowers. 9. Cents.
2. Bottle. 4. Paper. 6. Store. 8. Wisdom. 10. Money.

EXERCISE 70.

Point out the adjectives, and tell what each modifies :—

1. Little strokes fell great oaks. 2. Please make no noise. 3. Where did you find those big apples? 4. I found them in the third bin. 5. Let us climb yonder mountain. 6. Certain women were there. 7. All men must die. 8. Most boys like football. 9. There are several sailboats on the lake. 10. Every dog has his day. 11. No school to-morrow! 12. He has enough money. 13. Along both banks are beautiful shaded walks; and near the mill are two little islands covered with ancient trees.

14. The stately homes of England,—
How beautiful they stand
Amid their tall ancestral trees,
O'er all the pleasant land!

To the Teacher.—If more drill in the recognition of adjectives is needed, Exercises 6 and 10 will be found suitable.

67. Articles.—" A " or " an " and " the " are called **Articles.**

68. Verbs.—Verbs have already been studied in Part I.

To the Teacher.—Whether or not it is desirable at this point to review Chapter III of Part I must be determined by the teacher.

69. Adverbs.—The action denoted by a verb may vary in time, place, manner, or degree. For example, a person may laugh now or to-morrow, here or there, loudly or quietly, much or little. Words used with verbs to express such modifications of time, place, manner, or degree are called **Adverbs.** Other examples are :—

	Adverbs.	
He went	again.	Time.
	yesterday.	
	yonder.	Place.
	before.	
	cheerfully.	Manner.
	thus.	
	twice.	Degree.
	little.	

The attributes or qualities denoted by many *adjectives* may vary like the actions denoted by verbs; therefore adverbs are often attached to adjectives: as,

	Adverbs.	Adjective.
He is	very	shy.
	rather	
	somewhat	
	too	

Similarly, the ideas denoted by many *adverbs* may vary in degree; therefore adverbs are often attached to adverbs: as,

	Adverbs.	Adverb.
He writes	very	slowly.
	too	
	rather	
	more	

Gathering together these different uses of adverbs, we have the following definition.

Definition.—An **Adverb** is a word used to modify a verb, an adjective, or another adverb.

EXERCISE 71.

Join adverbs to the verbs in the following sentences, and tell what they show:—

1. Come ——.
2. He will come ——.
3. The ship sailed ——.
4. The agent called ——.
5. We heard the noise ——.
6. The tired traveler slept ——.
7. The soldier was —— wounded.
8. Were you —— thrown from a horse?

EXERCISE 72.

Pick out the adverbs in the following sentences, and tell what they modify:—

1. She sang well. 2. I was agreeably disappointed. 3. How is it done? 4. You have spoken truly. 5. I can hardly believe it. 6. He was ill pleased. 7. Cut it lengthwise. 8. Tear it apart. 9. Put them together. 10. He was pitched headlong into the sea. 11. I never saw her. 12. We came to school late yesterday. 13. Once or twice we have met alone. 14. Ambition urges me forward. 15. Where is your hat? 16. Are you going far? 17. We are going abroad.

EXERCISE 73.

Insert appropriate adverbs in the following blanks:—

1. —— good.
2. —— happy.
3. —— more.
4. —— rich.
5. —— tired.
6. —— famous.
7. —— sick.
8. —— discouraged.

EXERCISE 74.

Point out all the adverbs, and tell what they modify:—

1. Are you quite sure? 2. He was a very tall man. 3. He was wholly unfit for the position. 4. Iron is much heavier than aluminum. 5. Too many cooks spoil the broth. 6. The sky was nearly black. 7. Mother is somewhat better. 8. We were drip-

ping wet. 9. The wide fringe is too dear. 10. The Alps are far grander than these mountains. 11. Trout are exceedingly shy. 12. The walk was rather long.

EXERCISE 75.

Join appropriate adverbs to the adverbs in the following sentences :—

1. He ran —— fast.
2. She sings —— well.
3. She reads —— more.
4. Write —— carefully.
5. I must go —— soon.
6. Don't go —— far.

EXERCISE 76.

Point out all the adverbs and tell what they modify :—

1. I was very kindly received. 2. Go directly south. 3. You read very much too fast. 4. Do not show your feeling too plainly. 5. That was not done well enough. 6. I will surely disturb you no more. 7. We are indeed almost there. 8. He is always there. 9. Yes, we unfortunately arrived too soon. 10. I surely expect him to-morrow. 11. The current runs very fast here. 12. The shadow on the dial never goes backward. 13. To and fro, and in and out, the wan stars danced between. 14. She dances very well indeed. 15. He is not much distressed. 16. Possibly he has forgotten how much you grieved. 17. The clock that usually stands here has never run accurately. 18. Why did you come to-day? 19. You are far too hasty. 20. You may do that once too often. 21. Hitherto shalt thou come, but no further; and here shall thy proud waves be stayed.

22. The mouse that always trusts to one poor hole
Can never be a mouse of any soul.

To the Teacher.—If further drill in the recognition of adverbs is needed, Exercises 22, 31 and 42 will be found suitable.

70. Prepositions.—Compare the following sentences :—

(*a*) Robert ran *to* the house.
(*b*) Robert ran *past* the house.

In these sentences "to" and "past" show the relation of the house to Robert's running. Together with the word "house," and its modifier "the," they form modifying phrases.

Definition.—A word placed before a noun or a pronoun to show its relation to some other word is called a **Preposition.**

Definition.—The noun or the pronoun used with a preposition is called the **Object of the Preposition.**

Definition.—A phrase consisting of a preposition and its object is called a **Prepositional Phrase.**

Other examples are :—

Prepositional Phrases used as Adjectives.

	Preposition.	Noun or Pronoun.
The book	on	the table.
	under	the chair.
	beneath	the cover.
	below	the dictionary.
	near	you.
	behind	me.

The preceding prepositional phrases are attached to a noun ; the following are attached to a verb or an adjective :—

Prepositional Phrases used as Adverbs.

	Preposition.	Noun or Pronoun.
We walked	down	the street.
	over	the bridge.
	with	him.
It is long	after	sunset.
	before	dark.
	till	morning.

Though the word "preposition" means "placed before," a preposition and its object are often separated by other words; and sometimes the preposition comes after its object: as,

He came *with* at least two thousand *men*.
The top *of* yon high eastern *hill*.
What are you looking *at?* (i. e., *At what* are you looking?)

EXERCISE 77.

Show relation between the following words by using appropriate prepositions:—

1. Clouds —— us.
2. Men —— wealth.
3. Train —— Boston.
4. Born —— Savannah.
5. Asleep —— sermon.
6. Talk —— nothing.
7. Dust —— door.
8. Travel —— England.

EXERCISE 78.

Point out the prepositions and their objects and tell what the prepositional phrases modify:—

THE BATTLE OF PLASSEY.

At sunrise the army of the Nabob, pouring through many openings of the camp, began to move toward the grove where the English

lay. Forty thousand infantry, armed with firelocks, pikes, swords, bows and arrows, covered the plain. They were accompanied by fifty pieces of ordnance of the largest size, each tugged by a long team of white oxen, and each pushed on from behind by an elephant. Some smaller guns, under the direction of a few French auxiliaries, were perhaps more formidable. The cavalry were fifteen thousand. The force which Clive opposed to this great multitude consisted of only three thousand men.—Macaulay.

To the Teacher.—If further drill in the recognition of prepositions is needed, Exercises 8, 10, 38, and 62, will be found suitable.

71. **Conjunctions.**—Examine the following :—

Compound Sentences.

Independent Clause.	Connecting Word.	Independent Clause.
The wind blew,	and	the rain fell.
I ran fast,	but	I missed the train.

Complex Sentences.

Principal Clause.	Connecting Word.	Subordinate Clause.
Rob will go	if	Ethel goes.
He says	that	he will come.
Guy is older	than	Lewis [is old].

Connected Phrases.

	Connecting Word.	
By the people	and	for the people.

Connected Words.

	Connecting Word.	
Sink	or	swim.

From this it appears that some words are used as

mere connectives, joining together clauses, phrases, or words.

Definition.—A word used to connect clauses, phrases, or words is called a **Conjunction.**

When subordinate clauses come first, they carry with them the conjunction which connects them with the principal clause: as,

Conjunction.	Subordinate Clause.	Principal Clause.
If	Ethel goes	Rob will go.
Unless	it rains	we shall all go.
That	he will come	is certain.
Whether	father can come	is doubtful.

Conjunctions sometimes occur in pairs, the first of the pair being not really a connective, but a sort of forerunner announcing that something will presently be added: as,

Either you *or* I must go.
It is *neither* useful *nor* ornamental.
The king was weak *both* in body *and* in mind.

EXERCISE 78.

Point out the conjunctions, and tell what they connect:—

1. Handsome is as handsome does.
2. Neither a borrower nor a lender be.
3. Better one bird in hand than ten in the wood.
4. Rich gifts wax poor when givers prove unkind.
5. Experience keeps a dear school, but fools will learn in no other.

6. So teach us to number our days, that we may apply our hearts unto wisdom.

7. Mend your speech a little,
Lest it may mar your fortunes.

8. O what a tangled web we weave,
When first we practice to deceive!

EXERCISE 80.

Fill the blanks with appropriate conjunctions:—

1. Poor —— honest.
2. Beautiful —— good.
3. I wonder —— he will come.
4. I could —— buy —— borrow it.
5. I cannot deny —— he means well.
6. He was punished, —— he was guilty.
7. We cannot go —— we finish our task.
8. He was punished, —— he was not guilty.
9. I do not know —— I shall walk —— ride.
10. She could —— dance —— sing, —— she played the piano.

To the Teacher.—If further drill in the recognition of conjunctions is needed, Exercises 20, 63, and 64 will be found suitable.

72. **Interjections.**—Examine the use of the italicized words:—

Ouch! I cut myself.
Bravo! that was well done.

You observe that "Ouch!" and "Bravo!" form no part of the accompanying sentences, but are sudden outcries of feeling. Other examples are: "Oh!" "Pshaw!" "Alas!" "Hurrah!" "Fie!"

Definition.—A word used as a sudden expression of feeling, but not forming part of a sentence, is called an **Interjection.**

73. Punctuation.—An interjection should be followed by an exclamation point (!)

EXERCISE 81.

Point out the interjections in the following sentences:—

1. Alas! she is ill.
2. Bosh! I don't believe it.
3. The soldiers are coming. Hurrah!
4. Fie! a soldier, and afraid!
5. Oh! what a beautiful view.
6. Tut, tut! that is not true.
7. Lo! the room was empty.
8. Pshaw! it has begun to rain.

EXERCISE 82.

Write five sentences containing interjections.

74. Caution.—It must not be supposed that the same word is always the same part of speech. Examine, for instance, the function of "iron" in the following sentences:—

(*a*) *Iron* is heavy.
(*b*) An *iron* kettle hung on the crane.
(*c*) Laundresses *iron* clothes.

In (*a*) "iron" is a noun; in (*b*) it is an adjective;

in (*c*), a verb. It is clear, therefore, that the function of a word may vary, requiring us to classify it sometimes as one part of speech, sometimes as another.

EXERCISE 83.

Tell to what part of speech each word in italics belongs :—

1. (*a*) The sun shines on *rich* and *poor* alike. (*b*) He is a *rich* man, but a *poor* scholar.

2. (*a*) *Farewell !* (*b*) *Adieu !* (*c*) Where thou art gone *adieus* and *farewells* are a sound unknown.

3. (*a*) I am *very* glad to see you. (*b*) You are the *very* man I was looking for. (*c*) "*Very*" is a common word.

4. I was about to send *for* you, *for* I have something to show you.

5. (*a*) Farmers *till* the soil. (*b*) Look in the *till*. (*c*) Stay *till* the bell rings. (*d*) Stay *till* the next train.

6. (*a*) Do not lose a *second*. (*b*) I *second* your motion. (*c*) She won *second* prize. (*d*) You come *second*.

7. (*a*) We walked *about*. (*b*) What did you talk *about?* (*c*) We talked *about* golf. (*d*) *About* a dozen girls were there.

8. (*a*) The tops of many mountains are *above* the clouds. (*b*) The captain went *above*. (*c*) He rooms on the floor *above*.

9. (*a*) *All* men are mortal. (*b*) He staked his *all* on the turn of a card. (*c*) *All* agreed with me. (*d*) That is *all* right.

10. (*a*) Take *either* road. (*b*) He must *either* work or starve. (*c*) Ask *either* of them.

11. (*a*) He ran *fast*. (*b*) He was a *fast* runner. (*c*) They *fast* twice in a week. (*d*) This *fast* lasted forty days.

12. (*a*) I *like* him. (*b*) I shall not look upon his *like* again.

L. OF C.

(*c*) He looks *like* his grandfather. (*d*) He talks *like* his mother (*e*) *Like* causes produce *like* results. (*f*) *Like* produces *like*.

13. (*a*) He laughs too *much*. (*b*) *Much* learning hath made you mad. (*c*) She made *much* of him.

14. (*a*) It was his *only* chance. (*b*) He went *only* to the corner. (*c*) "*Only*" should come next to the expression that it modifies.

15. (*a*) Turn *over* a new leaf. (*b*) We came *over* the mountain. (*c*) We must have walked *over* six miles.

16. (*a*) The house *still* stands. (*b*) All is *still*. (*c*) A *still* small voice. (*d*) Alcohol is made in a *still*. (*e*) With his name the mothers *still* their babes.

17. (*a*) *That* bird is a thrush. (*b*) I thought *that* it was a robin. (*c*) A city *that* is set on a hill cannot be hid. (*d*) *That* you have wronged me doth appear in this. (*e*) *That* is what I meant.

1. *Use each of the following words first as a noun, then as an adjective, then as a verb :—*

blind calm last light roast sound spring steel

2. *Use each of the following words first as an adverb, then as a preposition :—*

about above behind down on up

3. *Use each of the following words first as an adverb, then as a preposition, then as a conjunction :—*

after before since

75. Summary of the Parts of Speech.—The classes of words described in this chapter comprise all the words of our language. They may be summarized as follows :—

Nouns: Words used as names.
Pronouns: Words used to stand for nouns.

Adjectives: Words used to modify nouns or pronouns by way of limitation or description.

Articles: The words "a," "an," or "the."

Verbs: Words used to assert.

Adverbs: Words used to modify verbs, adjectives, or other adverbs.

Prepositions: Words placed before nouns or pronouns to show their relation to other words.

Conjunctions: Words used to connect clauses, phrases, or words.

Interjections: Words used as sudden expressions of feeling, but not forming part of a sentence.

EXERCISE 84.

(Review.)

Tell the part of speech to which each word in the following sentences belongs :—

1. Procrastination is the thief of time.
2. Custom reconciles us to everything.
3. The march of the human mind is slow.
4. Patience is a necessary ingredient of genius.
5. Earth with her thousand voices praises God.
6. How blessings brighten as they take their flight!
7. Assassination has never changed the history of the world.
8. Fine manners need the support of fine manners in others.
9. Honor and shame from no condition rise;
   Act well your part, there all the honor lies.

CHAPTER II

OF NOUNS

I. CLASSIFICATION.

A **Noun** is a word used as a name (83).

76. Different Kinds of Nouns.—Examine the names in the following sentence:—

The *crew* of the *battleship Maine* were under perfect *discipline*.

"Battleship" and "Maine" both name the same object, but in different ways: "Battleship" is the name of any one of a class of ships resembling one another in structure and purpose; "Maine" is the name of a particular battleship. "Crew" is the name of a body of men considered collectively. "Discipline" is the name of a condition.

77. Proper Nouns.—The noun "Maine," in our illustrative sentence, is the name of a particular battleship.

Definition.—A noun used as the name of some particular object, to distinguish that object from others of its kind, is called a **Proper Noun.**

Other examples of proper nouns are:—

Abraham Lincoln Monday Nashville Oregon Pike's Peak.

Proper nouns, when written, begin with capital

letters; so also do words derived from them: as, America, American, Americanism.

78. Common Nouns.—The noun "battleship" is a name common to all ships of the same class.

Definition.—A noun that is common to all objects of the same class is called a **Common Noun.**

Other examples of common nouns are:—

city day man mountain state

Common nouns, when written, begin with small letters.

EXERCISE 85.

Write two proper nouns suggested by each of the following common nouns:—

boy city dog girl newspaper ocean river state

EXERCISE 86.

Give the common nouns that are applicable to the following individual objects:—

Brooklyn California Donald England Friday Helen July

79. Collective Nouns.—The common noun "crew" is applied to a body of men considered collectively.

Definition.—A noun used as the name of a number of objects taken together is called a **Collective Noun.**

Other examples of collective nouns are:—

army (a collection of soldiers)
fleet (a collection of vessels)
herd (a collection of animals)

This distinction is important when collective nouns are referred

to by pronouns or are used as subjects of sentences. For instance, we refer to a committee as "it" when we think of it as a whole; when we think of the individuals who compose it, we use the pronoun "they." Similarly we say, "The jury *has* retired," thinking of it as a single body; "The jury *have* dined," thinking of the members.

EXERCISE 87.

What objects are grouped together by the following collective nouns?

audience choir drove flock squadron swarm team

EXERCISE 88.

Classify the nouns in Exercise 66 (*page* 86).

II. Gender.

80. Gender Defined.—Observe the distinction between the following nouns:—

lion lioness

One is the name of the male animal, the other of the female. This distinction is indicated by the inflection "-ess." The distinction between the objects themselves is called **Sex.** The distinction between their names is called **Gender.**

Definition.—**Gender** is a classification of nouns and pronouns according to the sex of the objects for which they stand.

Definition.—A word denoting a male object is in the **Masculine Gender.**

Definition.—A word denoting a female object is in the **Feminine Gender.**

Definition.—A word denoting an object that has no sex is in the **Neuter Gender** (Latin, "neither").

Words like "friend," "child," "thief," "bird," which apply without change to either male or female objects, are masculine or feminine according to the sex of the particular object spoken of.

81. Ways of Denoting Gender.—There are three ways of distinguishing gender:—

1. **By a Feminine Suffix, usually "-ess."**—In the following list note the occasional changes in the body of the word:—

Masculine.	Feminiue.	Masculine.	Feminine.
abbot	abbess	host	hostess
actor	actress	hunter	huntress
administrator	administratrix	idolater	idolatress
adventurer	adventuress	Jew	Jewess
baron	baroness	lad	lass
benefactor	benefactress	lion	lioness
count	countess	marquis	marchioness
czar	czarina	master	mistress
deacon	deaconess	patron	patroness
duke	duchess	preceptor	preceptress
emperor	empress	prince	princess
enchanter	enchantress	prophet	prophetess
executor	executrix	shepherd	shepherdess
giant	giantess	sorcerer	sorceress
god	goddess	sultan	sultana
heir	heiress	tiger	tigress
hero	heroine	waiter	waitress

2. **By a Prefix Denoting Gender.**—The following are important examples:—

Masculine.	Feminine.	Masculine.	Feminine.
bull-elephant	cow-elephant	he-goat	she-goat
cock-sparrow	hen-sparrow	man-servant	maid-servant
he-bear	she-bear		

3. **By Separate Words.**—These are to be learned from conversation and reading. The following is a list of some that are often confounded or otherwise misused:—

Masculine.	Feminine.	Masculine.	Feminine.
bachelor	spinster, maid	monk	nun
buck	doe	ram	ewe
bullock	heifer	stag	hind
drake	duck	wizard	witch
gander	goose		

EXERCISE 89.

Give the gender of the nouns in the following selection :—

DR. PRIMROSE AND THE FACE WASH.

As we expected our landlord the next day, my wife went to make the venison pasty. Moses sat reading, while I taught the little ones. My daughters seemed equally busy with the rest; and I observed them for a good while cooking something over the fire. I at first supposed they were assisting their mother, but little Dick informed me, in a whisper, that they were making a wash for the face. Washes of all kinds I had a natural antipathy to, for I knew that, instead of mending the complexion, they spoil it. I therefore approached my chair by sly degrees to the fire, and grasping the poker, as if it wanted mending, seemingly by accident overturned the whole composition, and it was too late to begin another.—*Goldsmith:* "The Vicar of Wakefield."

EXERCISE 90.

To the Teacher.—(1) and (2) should be used as a dictation exercise. Other words may be added from the foregoing lists at discretion.

1. *Write the feminine word corresponding to :—*

abbot bachelor bullock drake marquis ram sultan
buck czar duke hero monk stag tiger

2. *Write the masculine word corresponding to:* —

doe duck ewe goose heifer hind spinster witch

III. NUMBER.

82. Number Defined.—Examine the difference between the words in the following pairs :—

book	fox	ox	man
book**s**	fox**es**	ox**en**	men

The first word of each pair suggests a single object; the second word suggests more than one. In the first three pairs the difference in meaning is brought about by the addition of a suffix; in the last, by an internal change in the word.

Definition.—A difference in the form of a word to distinguish objects as one or more than one is called **Number.**

Definition.—The form of a word that denotes one object is called the **Singular Number.**

Definition.—The form of a word that denotes more than one object is called the **Plural Number.**

Number has an important influence on pronouns, verbs, and the adjectives "this" and "that." For example, we say :—

This bell was ringing, *but it has* stopped.
These bells were ringing, *but they have* stopped.

83. Formation of the Plural.—Most nouns form the plural by adding "s" to the singular; as, book, books. The following variations from this regular rule are important :—

1. **"-es"**—When the singular ends in a sound that does not unite with "s" alone, "es" is added, forming an additional syllable: as, fox, foxes.

2. **Plural of Nouns Ending in "o."**—If the final "o" is preceded by a vowel, the plural is formed regularly, i. e., by adding "s:" as, cameo, cameos. If the final "o" is preceded by a consonant, the tendency of modern usage is to form the plural by adding "es:" as, hero, heroes; potato, potatoes. The following common words, however, still form the plural by adding "s" alone:—

banjo	chromo	halo	octavo	solo
burro	contralto	junto	piano	stiletto
canto	duodecimo	lasso	proviso	torso
casino	dynamo	memento	quarto	tyro

3. **Plural of Nouns Ending in "y."**—If the "y" is preceded by a vowel, the plural is regular: as, valley, valleys.

If the "y" is preceded by a consonant, "y" is changed to "i" and "es" is added to form the plural: as, lady, ladies; city, cities.

4. **Plural of Nouns Ending in "f."**—The following nouns ending with the sound of "f" change "f" or "fe" to "v" and add "es":—

beef	elf	knife	life	self	shelf	wife
calf	half	leaf	loaf	sheaf	thief	wolf

5. **Survivals of Ancient Plurals.**—In old English there were other ways of forming the plural, traces of which survive:—

(1) Plurals in "-en."—These were once in very common use. The only surviving examples are: *oxen*, *brethren*, *children*. *Kine* (cows) is used in poetry.

(2) Plurals by Inward Change.—Of this method the surviving examples are: foot, *feet;* tooth, *teeth;* goose, *geese;* louse, *lice;* man, *men;* mouse, *mice;* woman, *women*.

6. **Plural of Proper Nouns.**—Proper nouns, when made plural, are not changed internally: as, Henry, Henrys; Nero, Neros.

Proper names preceded by titles, as "Mr. Smith," "Miss Smith," "Colonel Smith," are treated in two different ways. We say "the

Mr. Smiths," "the Mrs. Smiths," "the Miss Smiths," "the Colonel Smiths;" but we also say "the Messrs. Smith," "the Misses Smith," and "the Colonels Smith."

7. **Plural of Compound Nouns.**—Most compound nouns form the plural by adding the proper sign of the plural to the fundamental part of the word, i. e., to the part which is described by the rest of the phrase: as, ox-cart, ox-carts; court-martial, courts-martial; aide-de-camp, aides-de-camp. When no single word is fundamental, as in "forget-me-not," the sign of the plural is put at the end: as, forget-me-nots. Words like "spoonful," the compound nature of which has been almost forgotten, also take the sign of the plural at the end: as, spoonfuls, cupfuls. "Man-servant," "woman-servant," and "knight-templar" often add the plural sign to both words: as, men-servants.

CAUTION.—"Brahman," "Mussulman," "Ottoman," and "talisman" are not compounds of "man." They resemble "German" and "Norman," and form the plural by adding "s:" as, Mussulmans, talismans.

8. **Letters, Figures,** and other **Symbols** are made plural by adding an apostrophe and "s" ('s): as, "There are more *e's* than *a's* in this word;" "Dot your *i's*, and cross your *t's*."

9. **Unchanged Plurals**—Some names of animals are the same in both singular and plural. The important examples are: cod, deer, grouse, sheep, salmon, swine, trout.

Some nouns of number and measure may be used in a plural sense without change of form. Important examples are: "Two *brace* of ducks;" "She bought three *dozen;*" "His years are four *score;*" "Ten *head* of cattle;" "Two *hundredweight* of iron;" "Three *pair* of horses;" "Twelve *yoke* of oxen." In these expressions the plural meaning is sufficiently indicated by the preceding numeral.

EXERCISE 91.

(DICTATION EXERCISE.)

Write the plural of the following nouns:—

(1) Deer, trout, grouse.

(2) Apple, peach, rose, box, bush, grass.

(3) Ox, child, tooth, goose, mouse, woman.

(4) Mary, George, Harry, Miss Clark, Mr. Brown, Dr. Young.

(5) German, Dutchman, Frenchman, Brahman, Mormon, Mussulman, Ottoman, talisman.

(6) Ally, chimney, fairy, baby, mystery, turkey, body, journey.

(7) Chief, calf, dwarf, fife, elf, grief, gulf, half, hoof, knife, leaf, loaf, roof, sheaf, shelf, strife, thief, wife, wolf.

(8) Buffalo, echo, canto, volcano, portfolio, banjo, dynamo, solo, memento, mosquito, bamboo, negro, hero, chromo.

(9) Man-of-war, goose-quill, spoonful, commander-in-chief, major-general, man-servant, court-yard, court-martial, father-in-law, step-son, forget-me-not, bill-of-fare, looker-on, knight-errant.

84. Two Plurals.—We say "There are big *fish* in the lake," using fish in a plural, collective sense; and we also speak of "The story of the three *fishes*," having in mind a story about three separate fish. From this it appears that some nouns have two plurals, which differ in meaning. The following is a list:—

Singular.	Plural.
brother	brothers (by birth), brethren (of a society).
cloth	cloths (of different kinds), clothes (garments).
die	dies (for coining or stamping), dice (for play).
fish	fishes (separate objects), fish (collective).
genius	geniuses (persons of great ability), genii (spirits).
index	indexes (in books), indices (in algebra).
penny	pennies (separate coins), pence (sum of money).
shot	shots (discharges), shot (balls).

EXERCISE 92.

Distinguish between:—

1. How many shot (shots) did you count?

2. The story tells of two genii (geniuses).

3. He gave the beggar six pennies (pence).

4. He showed me some new cloths (clothes).

5. I have two handfuls (hands full) of gold dust.

6. He was always kind to his brothers (brethren).

7. Two dice (dies) were found in the prisoner's pockets.

8. He carried two pailfuls (pails full) of water up the hill.

9. There are serious errors in the indexes (indices) in this new algebra.

85. Foreign Plurals.—Some nouns of foreign origin have peculiar foreign plurals. In the following list of such nouns, when two plural forms are given for the same noun, the English plural is preferable :—

Singular.	Plural.	Singular.	Plural
alumna (feminine)	alumnæ	formula	formulas formulæ
alumnus (masculine)	alumni	genius	geniuses (persons of great ability) genii (spirits)
analysis	analyses	genus ("class")	genera
animalculum	animalcula	hypothesis	hypotheses
antithesis	antitheses	memorandum	memorandums memoranda
bacterium	bacteria	oasis	oases
bandit	bandits banditti	parenthesis	parentheses
beau	beaus beaux	phenomenon	phenomena
cherub	cherubs cherubim	seraph	seraphs seraphim
crisis	crises	stratum	strata
curriculum	curricula	tableau	tableaux
datum	data	thesis	theses

EXERCISE 93.

DICTATION EXERCISE.

1. *Write the plural of :—*

Alumna, analysis, bandit, beau, cherub, crisis, curriculum, datum.

formula, genius, genus, hypothesis, oasis, nebula, parenthesis, phenomenon, seraph, stratum, synopsis, tableau.

2. *Write the singular of:—*

Alumni, animalcula, bacteria, cherubim, curricula, data, genera, oases, phenomena, seraphim, strata, theses.

EXERCISE 94.

Construct sentences containing the plural of the following words, first consulting a dictionary for their meaning:—

Aide-de-camp, ally, animalculum, antithesis, bacterium, canto, court-martial, crisis, curriculum, datum, elf, genus, hypothesis, memento, phenomenon, solo, stratum, talisman.

To the Teacher.—This exercise may be extended at discretion by selecting additional words from the lists in Sections 83–85.

86. Divided Usage.—Some singular nouns look like plurals, e. g., "alms;" and some plural nouns are singular in sense, e. g., "measles." In regard to such nouns custom is divided, treating them at one time as singulars and at another as plurals.

The following are generally treated as singular: amends, gallows, news, the United States, mathematics, optics, and other words in "-ics," except "athletics," which is generally plural.

The following are generally treated as plural: ashes, assets, dregs, eaves, nuptials, oats, pincers, proceeds, riches, scissors, shears, suds, tongs, trousers, victuals, vitals.

For further information on cases of doubtful usage a large dictionary must be consulted.

EXERCISE 95.

Which of the italicized forms is preferable?

1. The dregs *was* (*were*) bitter.
2. Ethics *is* (*are*) the science of duty.
3. The assets of the company *is* (*are*) $223,000.
4. Please pour *this* (*these*) suds on the rose bed.
5. Where did you get *this* (*these*) pretty scissors?
6. Why *was this* (*were these*) ashes dumped here?
7. In many schools athletics *is* (*are*) carried too far.
8. His riches *has* (*have*) taken to *itself* (*themselves*) wings.
9. Mathematics *is* (*are*) harder for some persons than for others.
10. The eaves of the house *is* (*are*) thirty feet above the ground.
11. The proceeds of the lecture *was* (*were*) given to the Orphan Asylum.
12. The United States *has* (*have*) informed Spain of *its* (*their*) intention regarding Cuba.
13. Politics, in *its* (*their*) widest extent, *is* (*are*) both the science and the art of government.
14. Their nuptials *was* (*were*) celebrated at the same time as *that* (*those*) of Bassanio and Portia.

EXERCISE 96.

Construct sentences illustrating the number of the following nouns :—

amends news oats physics pincers shears tongs trousers

IV. CASE.

87. Case Defined.—In the sentence "John has given Henry Annie's pencil," each of the four nouns bears a peculiar relation to other words. Three of them are related to the verb: "John," as subject, "pencil," as direct object, "Henry," as indirect ob-

ject. "Annie's" is related to "pencil" by showing ownership—a relation indicated by the suffix "'s."

Definition.—The form of a noun or pronoun that shows its relation to other words is called **Case.**

Definition.—The form of a noun or pronoun that shows the relation of subject is called the **Nominative Case.**

Definition.—The form of a noun or pronoun that shows possession is called the **Possessive Case.**

Definition.—The form of a noun or pronoun that shows the relation of object is called the **Objective Case.**

The nominative and objective cases, being always alike in modern English nouns, might be merged into one if it were not for the fact, that in pronouns these cases have distinct forms: as, *I* help *him*, and *he* helps *me*.

88. Form of the Possessive Case.—In the SINGULAR number the possessive of nouns is formed, as a rule, by adding an apostrophe and "s" ('s): as, "The *boy's* coat."

Often the pronunciation of the added "s" makes a new syllable. If this additional syllable makes an unpleasant sound, the "s" is omitted, but the apostrophe is retained: as, "For *goodness'* sake." If the "s" is sounded, it is always written; and if it is written, it should be pronounced in reading. The putting in or the leaving out of the "s" in such cases is chiefly a matter of taste. Whenever there is doubt it is well to add the "s:" as, "*Horace's* odes," "*Charles's* ball," "*Dickens's* 'David Copperfield.'"

In the PLURAL number, when the plural already

ends in "s," the possessive case is formed by adding an apostrophe alone (') : as, "*Boys'* shoes."

The plural possessive of those few nouns whose plural does not end in "s" is formed, as in the singular number, by adding an apostrophe and "s" ('s): as, "*Men's* shoes."

The possessive case of COMPOUND nouns and expressions used as compound nouns is formed by adding the proper sign of the possessive to the end of the compound: as, "That is my *sister-in-law's* pony;" "This is the *Prince of Wales's* palace."

When two or more persons possess a thing in common, the sign of the possessive is attached to the last name only: as, "John and Mary's home."

Separate ownership is indicated by adding the sign of the possessive to each name: as, "Alice's and Jessie's dresses."

EXERCISE 97.

1. *Write the possessive case, singular and plural, of the following nouns :—*

Actor, calf, child, countess, day, deer, eagle, elephant, fairy, farmer, fox, goose, horse, king, lady, lion, man, monkey, mouse, mouth, ox, prince, princess, thief, wife, witness, wolf, woman, year.

2. *Write the possessive case of —*

Charles, Dickens, Douglas, Eggleston & Co., father-in-law, Frederick the Great, Harper & Brothers, Henry the Eighth, his sister Mary, James, Jones, man-of-war, Miss Austen.

89. Declension.—We are now prepared to draw up a scheme of the forms of any English noun for number and case: thus,

	Singular.	Plural.	Singular.	Plural.
Nominative:	man	men	dog	dogs
Possessive:	man's	men's	dog's	dogs'
Objective:	man	men	dog	dogs

When we give the forms of a noun or a pronoun we are said to **Decline** it.

EXERCISE 98.

To the Teacher.—Since the only difficulty in declining nouns lies in the writing of the possessive case, declension should always be a written exercise.

Decline the following nouns :—

calf	deer	Henry	king	monkey	ox	princess
child	fox	James	lady	mouse	prince	wolf

V. CONSTRUCTIONS.

90. Construction Defined.—In the study of sentences the most important question about a noun, or any other part of speech, is its relation to the other words of the sentence.

Definition.—The relation of a word to the rest of the sentence is called its **Construction** (Latin, "putting together").

91. Constructions of Nouns Summarized.—If we examine the constructions of the noun "day" in the following sentences, we shall find it used in twelve different ways :—

1. *Subject of verb :* The *day* is past and gone.
2. *Attribute complement :* To-morrow is the appointed *day*.
3. *Object complement :* I've lost a *day*.
4. *Objective complement :* God called the light *day*.
5. *Possessive :* Another *day's* work is done.
6. *Appositive :* Sunday, the *day* of rest, is precious to the laborer.

7. *Adjective modifier:* The *day* star arise in your hearts.
8. *Adverbial modifier:* We waited a *day*.

NOTE—In this construction the noun expresses *measure* of some kind.

9. *Object of preposition:* Rome was not built in a *day*.
10. *Indirect object:* Give every *day* its task.
11. *Exclamation:* O happy *day!* The battle's won.
12. *Vocative:* Come, *day*, and chase the shadows of the night.

Of these constructions the first eleven need no explanation beyond what has been said in preceding pages. The last requires explanation now.

92. Vocatives.—Examine the following sentence:

1. I am going a-milking, sir.

Here, you observe, the word "sir" indicates the person to whom the sentence is addressed.

Definition.—A noun used to indicate the person or thing addressed is called a **Vocative** (Latin *voco*, "I call").

Care must be taken not to confound vocatives with the subjects of imperative sentences. In "Come on, boys," "boys" is a vocative. The subject of the command "come on" is omitted as usual; if expressed, it would be "you:" as, "Come [you] on, boys."

93. Punctuation.—The name of a person or thing addressed should be set off by commas. Thus: "Drink, pretty creature, drink."

Point out the vocatives in the following sentences:—

2. Drink, pretty creature, drink.

3. Give me of your balm, O fir tree.
4. Mr. President, my object is peace.
5. Thou, too, sail on, O ship of State.
6. Wave your tops, ye pines, in sign of worship.
7. Roll on, thou dark and deep blue ocean, roll!
8. Sir, I would rather be right than be President.
9. My son, if sinners entice thee, consent thou not.
10. To arms! To arms! Sir Consul,
Lars Porsena is here.

EXERCISE 99.

Construct sentences illustrating each of the ways in which nouns may be used. (*It is not necessary to use the same noun.*)

94. Use of the Possessive Case.—It is sometimes a question whether to use the possessive case or a phrase beginning with "of," i. e., whether to say "Arnold's treason" or "the treason of Arnold." The tendency of the best modern usage is to confine the possessive case to nouns denoting living beings, and with them to use it only in instances of actual or imagined possession: as, "Arnold's sword," "the treason of Arnold." Yet some short phrases, like "a week's wages," "a day's march," "a dollar's worth," "at death's door," "for pity's sake," are supported by the best usage.

With pronouns still greater latitude is allowed. No one hesitates to write "on our account," "in my absence," "to their credit," "for my sake," "in his defense."

The possessive case and a phrase introduced by "of" are not always exact equivalents. For instance, "John's story" means a story told by John; but a "story of John" means a story about John.

EXERCISE 100.

Express relation between the nouns in the following pairs by putting one of them in the possessive case or by using the preposition "of," as seems best from what you have learned in Section 94. Give the reason for your choice:—

Witness, testimony; horse, hoof; the President, public reception; Delmonico, restaurant; battleship Maine, destruction; Charles the Second, reign; Henry the Eighth, wives; teacher, advice; Paris, siege; book, cover; princess, evening gowns; Spain, navy; Napoleon, banishment; Napoleon, camp chest; Demosthenes, orations; Webster, orations; gunpowder, invention; conscience, sake; general, horse; cat, claws; enemy, repulse; the United States, army; Major André, capture; mountain, top; summer, end.

EXERCISE 101.

Distinguish between the following:—

1. Mother's love. Love of mother.
2. A sister's care. Care of a sister.
3. Ethel's drawing. A drawing of Ethel.
4. Charles and Harry's toys. Charles's and Harry's toys.
5. Admiral Dewey's reception. The reception of Admiral Dewey.
6. Let me tell you a story of Doctor Brown. Let me tell you a story of Doctor Brown's.

95. Case in Apposition.—Nouns in apposition are said to be in the same case. But when the nouns are in the possessive, the sign of possession is usually attached only to one of them: as, "Jack the Giant Killer's boots."

96. How to Parse Nouns.—When we describe a

word as it stands in a sentence, we are said to **Parse** it. To parse a word we must give a description of its class, form, and use.

To parse a noun we must give its—

(1) Class.
(2) Gender.
(3) Number.
(4) Construction.
(5) Case.

To the Teacher.—Easy exercises in the parsing of nouns are to be found in the paragraphs of any reader or piece of literature; and such exercises should be used freely, partly to secure additional drill, and partly to show the pupil that grammar is not a detached study.

The passages in Exercise 102 show an unusual variety of noun constructions and present an interesting exercise to bright or well-trained pupils. For ordinary children they may prove too hard.

EXERCISE 102.

Parse the nouns in the following selections:—

I.

A Farewell.

My fairest child, I have no song to give you;
No lark could pipe to skies so dull and gray;
Yet, ere we part, one lesson I can leave you
For every day.

Be good, sweet maid, and let who will be clever;
Do noble things, not dream them, all day long;
And so make life, death, and that vast forever
One grand sweet song. —*Charles Kingsley.*

II.

EVENING IN PARADISE.

Now came still Evening on, and Twilight gray
Had in her sober livery all things clad;
Silence accompanied; for beast and bird,
They to their grassy couch, these to their nests,
Were slunk, all but the wakeful nightingale;
She all night long her amorous descant sung:
Silence was pleased. Now glowed the firmament
With living sapphires; Hesperus, that led
The starry host, rode brightest, till the moon,
Rising in clouded majesty, at length
Apparent queen, unveiled her peerless light,
And o'er the dark her silver mantle threw;
When Adam thus to Eve: "Fair consort, the hour
Of night, and all things now retired to rest,
Mind us of like repose."

—*Milton:* "Paradise Lost."

CHAPTER III

OF PRONOUNS

A **Pronoun** is a word used to stand for a noun (65).

The noun for which a pronoun stands is called its **Antecedent.**

The antecedent of a pronoun is sometimes a *phrase* or a *clause.* Thus:—

To sleep soundly, *which* is my habit, brings rest to the mind.

Tom was there, but I didn't know *it.*

The antecedent of a pronoun is often not expressed.

I. PERSONAL PRONOUNS.

97. Personal Pronouns Defined.—Examine the pronouns in the following sentence:—

I have lost *my* pencil; please lend *me yours* till *you* need *it yourself.*

"I," "my," and "me" stand for the person speaking, and cannot be used to refer to the person spoken to or spoken of. "You," "yours," and "yourself" stand only for the person spoken to. "It" is used only for a thing spoken of.

Definition.—Pronouns that distinguish between the person speaking, the person spoken to, and the person or thing spoken of are called **Personal Pronouns.**

Definition.—A pronoun that denotes the person speaking is in the **First Person.**

Definition.—A pronoun that denotes the person or thing spoken to is in the **Second Person.**

Definition.—A pronoun that denotes a person or thing spoken of is in the **Third Person.**

EXERCISE 103.

Point out the personal pronouns in Exercises 19 *and* 31, *and tell of each whether it stands for the person speaking, the person spoken to, or the person or thing spoken of.*

98. Personal Pronouns of the First Person.—Fill the blanks with personal pronouns representing (1) a boy speaking, (2) a girl speaking, and note the differences, if there are any :—

—— know Mary. Mary knows ——. Mary is —— cousin. The pen she is using is ——.

Fill each of the following blanks with a pronoun representing the speaker and some others :—

—— love Carlo. Carlo loves ——. Carlo is —— dog. Yes, he is ——.

You observe that personal pronouns of the first person are changed to show number and case.

Tabulating the forms used in filling the blanks, we find that the personal pronoun of the first person is thus declined :—

	Singular.	Plural.
Nominative:	I	we
Possessive:	my, mine	our, ours
Objective:	me	us

EXERCISE 104.

Construct sentences containing the different forms of the personal pronouns of the first person.

99. Personal Pronouns of the Second Person.—In the following selections examine the pronouns that stand for the persons spoken to:—

BIBLICAL.

Singular. Rejoice, O young man, in *thy* youth; and let *thy* heart cheer *thee* in the days of *thy* youth, and walk in the ways of *thine* heart, and in the sight of *thine* eyes: but know *thou*, that for all these things God will bring *thee* into judgment.

Plural. *Ye* stand this day all of *you* before the Lord *your* God. Blessed are *ye* poor, for *yours* is the kingdom of God.

POETIC.

Singular. Roll on, *thou* deep and dark blue Ocean—roll!
Ten thousand fleets sweep over *thee* in vain;
Man marks the earth with ruin—his control
Stops with the shore;—upon the watery plain
The wrecks are all *thy* deed.
* * * *
Time writes no wrinkle on *thine* azure brow,—
Such as creation's dawn behold, *thou* rollest now.

Plural. *Ye* crags and peaks, I'm with *you* once again.

ORDINARY PROSE.

Singular. Young gentleman, *your* spirit is too bold for *your*

years. I pray *you*, give over this attempt. It requires greater strength than *yours*.

Plural. Come early, girls; and if *you* feel like it, bring *your* mandolins; I want to hear *you* play.

These selections show that the pronouns used to represent the person spoken to differ according to the character of the language employed. In the Biblical and poetical passages they are, for the *singular*, "thou," "thy," "thine," and "thee," according to the case; for the *plural*, "ye," "your," "yours," and "you." In the ordinary prose passages they are, for both *singular and plural*, "you," "your," and "yours." Tabulating these forms, we may say that the personal pronoun of the second person is thus declined:—

	Biblical and Poetic.		**Ordinary.**
	Singular.	Plural.	Singular and Plural.
Nominative:	thou	ye	you
Possessive:	thy, thine	your, yours	your, yours
Objective:	thee	you	you

EXERCISE 105.

Construct sentences containing those forms of the personal pronoun of the second person that are used in ordinary discourse.

EXERCISE 106.

100. Personal Pronouns of the Third Person.—Fill the blanks with personal pronouns representing

(1) a boy spoken of, (2) a girl spoken of, (3) a tree spoken of:—

—— is ten years old. I do not know —— height. I often go to see ——.

Fill the blank in the following sentence with a pronoun referring to (1) a boy spoken of, (2) a girl spoken of:—

This book is ——.

Fill the blanks in the following sentences with pronouns representing (1) two or more boys spoken of, (2) two or more girls spoken of, (3) two or more trees spoken of:—

—— are each ten years old. I do not know —— heights. I often go to see ——.

Fill the blank in the following sentence with a pronoun referring to (1) two or more boys spoken of, (2) two or more girls spoken of:—

These books are ——.

You observe that personal pronouns standing for persons or things spoken of vary with gender, number, and case. Tabulating the forms used in filling the blanks, we find that the personal pronouns of the third person are thus declined:—

	Singular.			Plural.
	Masculine.	Feminine.	Neuter.	All Genders.
Nominative:	he	she	it	they
Possessive:	his	her, hers	its	their, theirs
Objective:	him	her	it	them

EXERCISE 107.

Construct sentences containing the different forms of the personal pronouns of the third person.

101. Special Uses of "It."—The pronoun "it" has a variety of special uses :—

(1) *As substitute for a group of words :* as,

To cross the ocean was once a mighty undertaking; now *it* is a mere pleasure trip.

I heard that *he was coming*, but I didn't believe *it*.

(2) *As impersonal subject* (25): as,

Is *it* well with thee?
It has been raining.

(3) *As impersonal object :* as,

They roughed *it* for two weeks.
Thy mistress leads thee a dog's life of *it*.

(4) *As an expletive* (26): as,

What pain *it* was to drown!
How is *it* that you come so soon?

EXERCISE 108.

How is each "it" used in the following sentences :—

1. I won't go, and that's an end of *it*. 2. *It* is excellent to have a giant's strength, but *it* is tyrannous to use *it* like a giant. 3. There was nothing for *it* but to return. 4. Come and trip *it* as you go. 5. He deserved his punishment, and he knew *it*. 6. Is *it* far to London? 7. Low-born men like to lord *it* over their inferiors. 8. *It* is I. 9. I will fight *it* out on this line if *it* takes all

summer. 10. *It* will soon strike ten. 11. They footed *it* through the streets. 12. *It* is growing dark fast.

102. Uses of the Nominative Forms.—The nominative forms of personal pronouns—"I," "we," "thou," "he," "she," "they"—are used mainly in the following constructions:

1. *Subject of a verb:* as, "*I* am young;" "*We* are coming;" "*He* fell;" "*She* laughed;" "*They* live in New Orleans."
2. *Attribute complement:* as, "Is it *I?*" "It was not *we;*" "Was it *he?*" "I think it was *she;*" "No, it was *they.*"
3. *Vocative:* as, "O *thou* who hearest prayer."

103. Uses of the Objective Forms.—The objective forms of the personal pronouns—"me," "us," "thee," "him," "her," "them,"—are used mainly in the following constructions:—

1. *Direct object:* as, "Help *us,* O Lord."
2. *Indirect object:* as, "Give *me* your hand."
3. *Object of preposition:* as, "Show it to *them.*"
4. *Subject of infinitive:* as, "Did you see *him* fall?"

EXERCISE 109.

Tell the case and construction of each personal pronoun in Exercise 19; *in Exercise* 31; *in Exercise* 64.

EXERCISE 110.

To the Teacher.—In order that both eye and ear may be trained to correct forms of expression, it is a good plan, after the blanks in this and similar exercises have been filled, to write on the board such sentences as give pupils trouble, and to have them read aloud again and again.

Another helpful exercise to the same end is to let pupils repeat

rapidly such forms as "It is I," "It is he," "It is she;" "It is not we," "It is not they;" "Is it I?" etc., using in succession different nominative forms, and the affirmative, interrogative, and negative forms of the verb.

Insert the proper form of pronoun in each blank, and give its construction:—

1. *I, me.*

1. Who will go? ——.
2. He is taller than ——.
3. He it not so old as ——.
4. Wait for Helen and ——.
5. She knew that it was ——.
6. She will come, and —— too.
7. You and —— will go together.
8. May Annie and —— go home?
9. It was —— that gave the alarm.
10. If you were ——, would you go?
11. Will you go with John and ——?
12. Jessie gave Roy and —— a kitten.
13. She let Annie and —— come home.
14. Yes, you and —— were both invited.
15. It makes no difference to you or ——.
16. She invited you and —— to go driving.
17. Everyone is going except you and ——.
18. The kite was made for Harry and ——.
19. Father expects you or —— to meet him.
20. Between you and ——, he is losing his mind.
21. Which do you think is the older, Carrie or ——?
22. When you saw Mary and ——, we were walking home.
23. Dr. Holmes shook hands with the girls, —— among the rest.

II. *We, us.*

1. He knew it was ——.
2. It was —— whom you saw.
3. —— boys are going swimming.
4. They play golf more than ——.
5. They know that as well as ——.
6. Everybody was late except ——.
7. Our parents are wiser than ——.
8. The Smiths are going, and —— too.
9. The Browns, as well as ——, are invited.
10. It isn't for such as —— to ride in coaches.
11. That is new doctrine among —— Americans.
12. He took a picture of —— girls sitting in the boat.

III. *He, him.*

1. I knew it was ——.
2. Was it —— you saw?
3. It must have been ——.
4. —— that is idle, reprove.
5. His sister is darker than ——.
6. If I were ——, I wouldn't go.
7. Whom can I trust, if not ——?
8. —— and James played together.
9. Let —— who can answer this question.
10. What were you and —— talking about?
11. Was it —— who objected to our going?
12. To William and —— belongs all the credit.
13. It makes no difference to either you or ——.
14. I shook hands with all, —— among the rest.
15. Not many could have played as well as ——.
16. Have you ever seen Fred and —— together?

17. What else can you expect from such as ——?
18. There isn't much difference between you and ——.
19. —— that overcometh will I make a pillar in the temple.

IV. *She, her.*

1. I am stronger than ——.
2. It was —— or her mother.
3. I wouldn't go if I were ——.
4. —— and Constance sang a duet.
5. Was it —— that came yesterday?
6. When will you and —— come again?
7. Father told you and —— to stay here.
8. Grace and —— met at dancing school.
9. I invited them all, —— among the rest.
10. With Edith and —— I have no trouble.
11. Very few girls can play as well as ——.
12. What can you expect from such as ——?
13. I supposed the tall, stately lady was ——.
14. What is the trouble between you and ——?
15. Girls like you and —— should know better.
16. Everybody came except —— and her brother.
17. Have you ever seen Sarah and —— together?
18. Father is afraid to let you or —— drive the colt.

V. *They, them.*

1. It was ——.
2. It must have been ——.
3. We are not so poor as ——.
4. I never saw Guy and —— together.
5. —— that talk must stay after school.
6. —— that talk I will keep after school.
7. It isn't for such as —— to dictate to us.
8. None so blind as —— that will not see.

9. Let none touch it but —— that are clean.
10. Their opponents were heavier than ——.
11. It makes no difference to either you or ——.
12. It could not have been ——, for —— were at home.
13. Few school-teachers could have done as well as ——.

104. Use of Gender Forms.—Pronouns should be of the same gender and number as the nouns for which they stand. The following peculiar uses of gender forms require special mention (105) :—

1. Words like *trout* and *child*, which apply to both male and female objects, are referred to by the neuter pronouns "it" and "its" when the object named is thought of as a mere thing, the sex being unknown or unimportant: as, "King Midas took a nice little *trout* on his plate, and touched *its* tail with his finger;" "The child reached out *its* little hands."

2. Words like *laborer* and *person*, which apply to both men and women, are referred to by the masculine pronouns "he," "his," and "him" when there is no desire to emphasize distinctions of sex: as, "The laborer is worthy of *his* hire;" "Let every person do as *he* likes." In such cases "he," "his," and "him" stand for mankind in general, and include women as well as men.

3. Sometimes *animals* are referred to by "he" or "she," even when no distinction of sex is intended. In such cases the masculine pronoun is used if the speaker fancies the animal to possess masculine qualities, such as strength, fierceness; the feminine pronoun, if the speaker thinks the animal's qualities are rather feminine, such as timidity, gentleness. Examples are: "The tiger steals silently on *his* prey;" "The hare ran for *her* life."

105. Gender in Personification.—Examine the following sentence :—

Spring hangs *her* infant blossoms on the trees.

You observe that the writer refers to spring, which

has neither life nor sex, by a feminine pronoun. The explanation is that he imagined spring as a gracious goddess, and spoke accordingly. When we thus speak of an object without life as if it were a person, we are said to **Personify** it.

Other examples are :—

(*a*) The *sun* now rose upon the right;
Out of the sea came *he*.

(*b*) Now *morn*, *her* rosy steps in the eastern clime
Advancing, sowed the earth with orient pearl.

Gender in personification is determined by the same principle as in speaking of animals without regard to sex; things remarkable for size, power, strength, or other manly qualities are referred to as masculine; things remarkable for beauty, gentleness, grace, or other womanly qualities are referred to as feminine.

EXERCISE 111.

Fill the blanks in the following sentences with appropriate pronouns :—

1. Every author has —— faults.
2. Can a leopard change —— spots?
3. Close in —— covert cowered the doe.
4. The ewe lamb bleated for —— mother.
5. The child was unconscious of —— danger.
6. The heifer rubbed —— nose against the bars.
7. A writer should be careful with —— pronouns.
8. The goose had wandered from —— companions.
9. The hind knew the dogs to be —— mortal enemies.
10. The duck was pluming —— feathers after —— swim.
11. Even a fool, when —— holdeth —— peace, is counted wise.

12. If any person in the class needs a pencil, I will lend —— mine.

13. Every witch, it was thought, kept a broomstick ready behind —— door.

14. The wild beast from —— cavern sprang, the wild bird from —— grove.

15. As for man, —— days are as grass: as a flower of the field, so —— flourisheth.

106. Use of Number Forms.—Difficulties in the use of the number forms of personal pronouns arise mainly in connection with such expressions as "anybody," "everybody," "each," "either," "neither," and "nobody." Such expressions, in spite of the comprehensive meaning of some of them, are grammatically singular; and in literary English they are referred to by singular pronouns: as, "If anybody calls, ask *him* to wait."

If the writer considered reference to sex worth while, he would say "ask *him or her* to wait." Ordinarily, however, he would use "him" only, taking for granted the application to women.

EXERCISE 112.

Fill the blanks with the proper pronouns:—

1. Each must take —— turn.
2. Anyone can do this if —— tries.
3. Has everyone finished —— work?
4. Every girl can do this if —— tries.
5. Either Mary or Lizzie will lend you —— pencil.
6. Each pupil was requested to name —— favorite color.
7. Probably everybody is eloquent at least once in —— life.
8. Man after man passed, carrying —— golf clubs with ——.

9. Each of the girls married well, at least in —— own opinion.

10. Whoever loves —— school should do —— best to keep its school tone high.

11. Whoso keepeth —— mouth and —— tongue, keepeth —— soul from troubles.

12. The man and his wife were both there; but neither would tell what —— had seen.[1]

107. Compound Personal Pronouns.—Examine the form and uses of the italicized pronouns in the following sentences :—

(*a*) She *herself* told me.
(*b*) We saw the Queen *herself*.
(*c*) He cut *himself*.
(*d*) They think too much of *themselves*.

You observe that "herself," "himself," and "themselves" are formed from personal pronouns by adding the words "self" or "selves;" and that they are used (*a*, *b*) for emphasis, or (*c*, *d*) after a verb or preposition to refer back to the subject of the verb.

Definition.—A pronoun formed from a personal pronoun by adding "self" or "selves" is called a **Compound Personal Pronoun.**

Definition.—A pronoun used after a verb or a preposition to refer back to the subject of the verb is called a **Reflexive Pronoun.**

108. Uses of the Compound Personal Pronouns.—

[1] Observe that the meaning of this sentence changes according as we fill the blank with "he," "she," or "they."

The compound personal pronouns are properly used as follows :—

1. *For emphasis:* as, "I will do it *myself*;" "The great globe *itself* shall dissolve;" "We saw the king *himself*."

2. *As reflexives:* as, "I cut *myself*;" "We told him to give *himself* plenty of time."

Besides these well-established uses, the compound personal pronouns are sometimes employed as substitutes for simple personal pronouns: as, "She invited Ethel and *myself* to go driving." This usage is avoided by the most careful writers.

Sometimes, especially in poetry, a simple pronoun is used reflexively: as, "Now I lay *me* down to sleep;" "He looked about *him*."

EXERCISE 113.

1. *In the following sentences point out the compound personal pronouns, and tell whether they are used reflexively or for emphasis :—*

1. I myself have seen him. 2. I think myself happy. 3. Thou shalt love thy neighbor as thyself. 4. Quit yourselves like men. 5. He will tell you himself. 6. Whosoever shall exalt himself shall be abased. 7. Sinai itself trembled at the presence of God. 8. You have yourselves heard the report. 9. Why should you be so cruel to yourselves? 10. It is usually best to study by ourselves.

II. DEMONSTRATIVE PRONOUNS.

109. Demonstrative Pronouns Defined.—Examine the italicized pronouns in the following sentences :—

This is my book; *that* is yours.
These are my books; *those* are yours.

In these sentences "this" (plural "these") and "that" (plural "those") are used to point out cer-

tain objects. Each is, in a way, equivalent to a gesture.

Definition.—A pronoun used to point out is called a **Demonstrative Pronoun.**

The only demonstrative pronouns are "this" (plural "these") and "that" (plural "those").

When "this" and "that" are followed by nouns they are **Pronominal Adjectives:** as, "*This book* is mine;" "*That word* is hard to pronounce."

EXERCISE 114.

Construct sentences illustrating the use of the demonstrative pronouns, singular and plural.

III. INTERROGATIVE PRONOUNS.

110. Interrogative Pronouns Defined.—Examine the italicized pronouns in the following sentences :—

Who is he?	*Whom* did you see?	*Which* is he?
Who is she?	*What* is that?	*Which* is yours?
Who are they?	*What* are these?	*Which* are yours?
Whose is this?	*What* do you want?	*Which* do you prefer?

These pronouns, you observe, are questioning words. Each stands for the noun or pronoun that answers the question.

Definition.—A pronoun used to ask questions is called an **Interrogative Pronoun.**

Tabulating the forms used in the illustrative sentences, we find that the only interrogative pronoun

which is changed is "who," and that it is declined as follows :---

	Singular and Plural.
Nominative:	who
Possessive:	whose
Objective:	whom

When "which" and "what" are followed by nouns they are **Pronominal Adjectives** : as, "*Which book* is yours?" "*What* new *trick* is this?"

EXERCISE 115.

Point out the interrogative pronouns in the following sentences, and tell the construction of each :—

1. Who ran to help me when I fell? 2. What are the wild waves saying? 3. What care I how fair she be? 4. What do you read, my lord? 5. What is so rare as a day in June? 6. What did you ask for? 7. Whose dog is that? 8. Whom did you see? 9. Whom were you speaking to? 10. Which of the samples have you selected? 11. Who do you think she is? 12. Whom do you take her to be?

111. **"Who" or "Whom."**—In spoken English "whom," as an interrogative form, has been practically abandoned by most persons as an unnecessary and cumbersome inflection; but in literary English, and in the conversation of persons who have a strong feeling for grammatical consistency, "who" is used only in nominative relations, and "whom" in objective relations: as, "*Who* is that?" "*Whom* did you see?" "By *whom* was this written?" "*Whom* are you making that sofa-pillow for?"

EXERCISE 116.

Insert in each of the blanks the proper form of pronoun ("who" or "whom") according to literary usage, and give the reason for your choice:—

1. —— do you mean?
2. —— have we here?
3. —— will you invite?
4. —— did you give it to?
5. —— do you think I am?
6. —— are you writing to?
7. —— were you talking to?
8. I don't know —— to send.
9. —— do you take me to be?
10. I don't know —— to ask for.
11. —— was that speaking to you?
12. I do not know —— he has met.
13. —— did you say sat beside you?
14. —— do you think will be elected?
15. —— do you expect to call on next?
16. —— do you think it was that called?
17. I do not know —— will finish the work.
18. He is going to be married to I don't know ——.
19. —— should I meet yesterday but my old friend Jones!

IV. RELATIVE PRONOUNS.

112. Relative Pronouns Defined.—Compare the following sentences:—

(*a*) The man is giddy. The man thinks the world turns round.

(*b*) The man *that* is giddy thinks the world turns round.

In (*a*) we have two separate sentences about "the man," with nothing to show that they are related. In (*b*) the two sentences are brought into their proper relation by the word "that," which takes the place of the noun "man" as subject of one sentence, and connects this sentence with "man" in the other sentence, as a modifying clause. In other words, it is both pronoun and connective.

Definition.—A pronoun which attaches to its antecedent a subordinate clause is called a **Relative Pronoun.**

EXERCISE 117.

Point out the relative pronouns in Exercise 50, *and give their antecedents.*

113. Relative Clauses.—A clause introduced by a relative pronoun is called a **Relative Clause.**

Compare the relative clauses in the following sentences:—

(*a*) Water *that is stagnant* is unwholesome.

(*b*) The water, *which was beautifully clear*, gently lapped the side of the boat.

(*c*) She brought the boy a glass of water, *which he drank eagerly.*

In the first sentence the relative clause, "that is stagnant," limits or restricts the general meaning of "water" to the particular sort that is in mind. The clause cannot be removed without changing the meaning of the sentence.

In the second sentence the relative clause, "which

was beautifully clear," describes the water which the speaker has in mind, but does not restrict the meaning of the word "water." The clause might be removed without injury to the sentence.

In the third sentence the relative clause, "which he drank eagerly," neither limits nor describes the word "water," but merely carries on the narrative, like the second member of a compound sentence. "Which" is, in fact, here equivalent to "and it," and the relative clause, though subordinate in form, is logically coördinate with the first clause.

Definition.—A relative clause which limits or restricts the meaning of the antecedent is called a **Restrictive Relative Clause.**

Definition.—A relative clause which describes the antecedent without restricting its meaning is called a **Descriptive Relative Clause.**

Definition.—A relative clause which neither describes nor limits, but merely carries on the narrative, is called a **Progressive Relative Clause.**

114. Punctuation.—Descriptive and progressive relative clauses should be separated from the rest of the sentence by commas.

Restrictive relative clauses should not be separated from the rest of the sentence by commas.

EXERCISE 118.

1. *Point out the relative clauses in Exercises* 50 *and* 62, *and tell whether they are restrictive, descriptive, or progressive.*

2. *Construct a sentence containing a restrictive relative clause; a descriptive relative clause; a progressive relative clause.*

115. Relative Pronouns Distinguished.—The ordinary relative pronouns are "who," "which," "that," and "what." Only "who" is declined, and it is declined as follows:—

	Singular and Plural.
Nominative:	who
Possessive:	whose
Objective:	whom

Who, *whose*, and *whom* are used chiefly of persons, but sometimes of animals: as, "He prayeth best *who* loveth best;" "The robins have succeeded in driving off the blue jays *who* used to build in our pines."

Which, as a relative pronoun, is used of animals or things. Sometimes it refers to an idea or thought expressed by a preceding phrase or clause: as, "I relieved his pain, *which* made him very grateful."

That is used of either persons or things: as, "This is the house *that* Jack built;" "Happy is the man *that* findeth wisdom."

What is peculiar in that it combines the functions of both antecedent and relative pronoun: as,

"I mean { *that which* / *what* } I say."

To the Teacher.—Some grammarians would make "that"

obligatory whenever the relative clause is restrictive, reserving "who" and "which" exclusively for clauses that are merely descriptive or progressive. According to them, "He prayeth best *who* loveth best" ought to be "He prayeth best *that* loveth best." But this obligatory use of "that" in restrictive clauses has never been a rule of English speech, and is not likely to become one, partly because of the impossibility of using "that" after a preposition, and partly because of the disagreeable sound of such combinations as "*That* remark *that* I made yesterday." As a rule, euphony decides in restrictive clauses between "who" or "which" and "that."

EXERCISE 119.

Insert appropriate relative pronouns in the blanks in the following sentences, and give the reason for your choice :—

1. Man is the only animal —— can talk.
2. Time —— is lost is never found again.
3. The dog —— bit the child has been killed.
4. That is the man —— spoke to us yesterday.
5. We have a mastiff, —— follows us everywhere.
6. I met the boatman —— took me across the ferry.
7. The crow dropped the cheese, —— the fox then ate.
8. I worked six problems, —— was the best I could do.
9. Do you know that man —— is just entering the car?
10. Shakespeare was the most expressive man —— ever lived.
11. We have done many things —— we ought not to have done.
12. He —— does all —— he can does all —— can be expected.
13. Her hair, —— was dark brown, was gathered in a Grecian knot.
14. Why should we consult Charles, —— knows nothing of the matter?
15. At the corner I met a policeman, —— consented to go with me.

116. Gender, Number, and Person of Relative Pronouns.—In the nature of things the gender, number, and person of a relative pronoun are the same as those of its antecedent. Since relatives thus agree in number and person with their antecedents, it follows that the form of a verb used after a relative should be the same as that which we should use after its antecedent.

EXERCISE 120.

Tell which of the italicized forms is right, and give the reason :—

1. She is one of the best mothers that *has* (*have*) ever lived.

CAUTION.—The antecedent of "that" is "mothers."

2. My room is one of those that *overlook* (*overlooks*) the lake.

3. That is one of the best books that *was* (*were*) ever written.

4. She is one of the writers who *is* (*are*) destined to be immortal.

5. It was one of the best games that *has* (*have*) ever been played on our field.

6. You are not the first man that *has* (*have*) been deceived by appearances.

7. He is one of those restless boys who *is* (*are*) always wanting to do something.

8. One of his many good traits that *come* (*comes*) to my mind was his modesty.

117. Case of Relative Pronouns.—The case of a relative pronoun has nothing to do with its antecedent, but is determined by its use in the clause in which it stands. It may be—

(1) *The subject of a verb:* as, "The lady *who* went out is my aunt."

(2) *A possessive modifier:* as, "The boy *whose* manners you liked is my brother."

(3) *A direct object:* as, "He *whom* thou lovest is sick."

(4) *The object of a preposition:* as, "I know the person of *whom* you speak."

CAUTION.—To determine the case of the relative "what," consider only its relation to the words of the substantive clause in which it stands. In "*What* followed was only a natural consequence," it is the subject of "followed." In "*What* he did was well done," it is the object of "did." In "*What* I asked for was denied me," it is the object of the preposition "for." In each sentence the entire relative clause is the subject of the verb "was."

EXERCISE 121.

Tell the construction and the case of each relative pronoun in Exercises 50 *and* 119.

EXERCISE 122.

Insert the proper form of pronoun ("who," "whom") in each of the following blanks, and give the reason for your choice:—

1. She is a girl —— I know is trustworthy.
2. She is a girl —— I know to be trustworthy.
3. We recommend only those —— we can trust.
4. I met a man —— I have no doubt was your uncle.
5. A lady entered, ——, I afterwards learned, was his aunt.
6. He gave the watch to Norman, —— he thinks will take care of it.
7. They have found the woman —— they thought had been murdered.

8. We like to be with those —— we love and —— we know love us, let them be —— they may.

118. "Whose" or "Of which."—"Whose," which is properly the possessive of the masculine or feminine "who," is sometimes used of neuter objects as a substitute for the longer and harsher "of which:" as, "The undiscovered country from *whose* bourne no traveler returns." When this substitution is not required by euphony it is avoided by careful writers.

EXERCISE 123.

Tell which of the following expressions you consider preferable, and give your reason:—

1. She asked for a book *whose name* (*the name of which*) I had never heard.

2. The "White Captive" is a woman bound to a tree, in *whose bark* (*the bark of which*) arrows are sticking.

3. Another side of one's education is the scientific—a side *whose importance* (*the importance of which*) is fast being recognized the world over.

4. Through the heavy door *whose bronze network* (*the bronze network of which*) closes the place of his rest, let us enter the church itself.

5. I swept the horizon, and saw at one glance the glorious elevations, on *whose tops* (*the tops of which*) the sun kindled all the melodies and harmonies of light.

6. Beneath the sluggish waves of the Dead Sea lay the once proud cities of the plain, *whose grave* (*the grave of which*) was dug by the thunder of the heavens.

7. Men may be ready to fight to the death for a religion *whose*

creed (*the creed of which*) they do not understand, and *whose precepts* (*the precepts of which*) they habitually disobey.

119. "As" and "But" as Relatives.—After the words "such" and "same" the word "as" is used as a relative pronoun: as, "Tears, such *as* angels weep, burst forth." After "such" the relative is always "as." After "same" it is "as" or "that," with a difference in meaning.

"The same as" usually means "of the same kind:" as, "My trouble is the *same as* yours." "The same that" means "one and the same:" as, "He uses the *same* books *that* his brother does." This distinction, however, does not hold in elliptical sentences, where "the same that" is never found: as, "He uses the *same* books *as* his brother." Occasionally "who" or "which" is used instead of "that:" as, "This is the very same rogue *who* sold us the spectacles" (Goldsmith); "With the same minuteness *which* her predecessor had exhibited" (Scott).

Occasionally "as" is used as a substitute for "which" to refer to a preceding idea or thought: as, "The ship was frozen in, *as* often happens in polar regions."

"But" is sometimes used as a relative pronoun equivalent to "that not" or "who not:" as,

> There is not a wife in the west country
> *But* has heard of the well of St. Keyne.

EXERCISE 124.

1. *Fill the blanks in the following sentences with the proper relative* ("*as*," "*that*"), *and give the reason for your choice:*—

1. Such —— I have give I thee.

2. This is the same book —— my father used.

3. I hold the same political opinions —— my father.

4. I hold the same political opinions —— my father holds.

5. These are not the same tramps —— were here yesterday.

6. She is the same merry girl since her marriage —— she was before it.

2. *Construct sentences illustrating the uses of relatives after "such" and "same."*

120. Relative Pronouns Omitted.—The relative "that" (or its substitute), when it would be the object of a verb or a preposition, is often omitted: as, "The book [*that* or *which*] I left here is gone;" "The girl [*that* or *whom*] you are looking for has not come yet."

Occasionally a relative pronoun in the nominative case is omitted: as, "'Tis distance [*that*] lends enchantment to the view."

121. Compound Relative Pronouns.—Examine the forms and uses of the relative pronouns in the following sentences:—

Whoever (i. e., Any person who) goes must start at once.

Whosoever (i. e., Any person who) exalteth himself shall be abased.

Take *whichever* (i. e., any which) you want.

Whatever (i. e., Any thing which) he does he does well.

Sell *whatsoever* (i. e., anything which) thou hast, and give to the poor.

With regard to form you observe that the italicized pronouns are made from "who," "which,"

and "what" by adding "ever" or "soever." With regard to use, (1) they perform the functions of both relative and antecedent, like "what" (115); and (2) they are very indefinite in their meaning, being equivalent to "any person who," "any which," or "anything which."

Definition.—A pronoun formed from "who," "which," or "what" by adding the suffix "ever" or "soever" is called, with reference to its form, a **Compound Relative Pronoun**; with reference to its meaning, an **Indefinite Relative Pronoun.**

122. "Whoever" or "Whomever."—The only difficulty likely to arise in connection with the use of indefinite relatives lies in the words "whoever" and "whomever." One is a nominative form, the other an objective. "Give it to *whoever* comes to the door" and "Give it to *whomever* you see" are both correct. "Whoever" is the subject of "comes;" "whomever" is the object of "see." In each sentence the object of the preposition "to" is the relative clause, used as a noun.

"Whosoever" and "whomsoever" are used in the same way: as, "Unto *whomsoever* much is given, of him shall be much required;" "*Whosoever* exalteth himself shall be abased."

EXERCISE 125.

Fill the blanks with the proper forms ("whoever," "whomever"), and give the reason for your choice:—

1. Ask —— you meet.

2. Elect —— you wish.
3. I will entertain —— you send.
4. We will give it to —— you say.
5. —— did it ought to be ashamed of himself.
6. We will give it to —— seems to need it most.

V. INDEFINITE PRONOUNS.

123. Indefinite Pronouns Defined.—Examine the italicized words in the following sentences:—

Some have gone.
Each took his turn.

You observe that "some" and "each" are substitutes for names, but do not refer definitely to any particular individuals.

Definition.—A pronoun that does not refer to any particular individual is called an **Indefinite Pronoun.**

124. How to Parse Pronouns.—To parse a pronoun one must give its—

(1) Class.
(2) Antecedent (if it has one).
(3) Gender.
(4) Number.
(5) Person.
(6) Construction.
(7) Case.

EXERCISE 126.

Parse the pronouns in the following sentences:—

1. Love thy neighbor as thyself.

2. God helps them that help themselves.

3. Let not him that girdeth on his harness boast himself as he that putteth it off.

4. I find the Englishman to be him of all men who stands firmest in his shoes.

5. Ye are the salt of the earth: but if the salt have lost his savor, wherewith shall it be salted?

6. I am monarch of all I survey,
My right there is none to dispute.

7. There's a divinity that shapes our ends,
Rough-hew them how we will.

8. What's in a name? That which we call a rose
By any other name would smell as sweet.

9. 'Tis with our judgments as our watches,—none
Go just alike, yet each believes his own.

10. Go, lovely rose!
Tell her that wastes her time and me
That now she knows,
When I resemble her to thee,
How sweet and fair she seems to be.

11. My mind to me a kingdom is;
Such present joys therein I find,
That it excels all other bliss,
That earth affords or grows by kind:
Though much I want which most would have,
Yet still my mind forbids to crave.

12. Some have too much, yet still do crave;
I little have, and seek no more:
They are but poor, though much they have,
And I am rich with little store:
They poor, I rich; they beg, I give;
They lack, I have; they pine, I live.

CHAPTER IV

OF ADJECTIVES

An **Adjective** is a word used to modify a noun or a pronoun (66).

125. **Classification of Adjectives.**—Adjectives may be arranged in two general classes, as follows:—

1. **Descriptive Adjectives,** denoting *qualities* or *attributes* of objects: as, "A *black* hat."

2. **Limiting Adjectives,** denoting *which*, *how many*, or *how much:* as, "*Yonder* mountains;" "*Three* kittens;" "*Great* pleasure."

Among limiting adjectives we distinguish **Numeral Adjectives,** denoting *number:* as, "*Three* kittens;" "*Second* base;" and **Pronominal Adjectives,** words often used as *pronouns:* as, "*This* (adjective) hat is mine;" "*This* (pronoun) is yours." Such words are pronouns when they stand for nouns; adjectives when they accompany nouns (**109, 110, 123**).

126. **Singular and Plural Adjectives.**—The only adjectives that have separate forms for singular and plural are the pronominal adjectives "this" (plural "these") and "that" (plural "those"). Mistakes in the use of these forms frequently occur in connection with such words as "sort" and "kind," which are grammatically singular. The following sentences are correct: "*That kind* of house is common in New England;" "How do you like *this sort* of horses?"

EXERCISE 127.

Insert the proper form ("this," "these," "that," "those") in each of the following blanks:—

1. I do not like —— sort of men.
2. We want no more of —— sort of goods.
3. What do you think of —— kind of golf clubs?
4. Young gentlemen should let —— sort of thing alone.
5. I always delight in overthrowing —— sort of schemes.

127. Comparison of Adjectives.—Examine the adjectives in the following sentences:—

This is a *high* mountain.
That is a *higher* mountain.
Yonder is the *highest* mountain of all.

"High," "higher," and "highest" are all forms of the same adjective, and all denote the same quality; but they denote it in different *degrees*. "High" merely denotes a quality; "higher" denotes that the object described has more of that quality than another object with which it is compared; "highest" denotes that the object described has the most of the quality.

Definition.—A difference in the form of an adjective to denote degree is called **Comparison.**

Definition.—The simple form of an adjective is called the **Positive Degree.**

Definition.—The form of an adjective that represents an object as having more of a quality than another object is called the **Comparative Degree.**

Definition.—The form of an adjective that represents an object as having the most of a quality is called the **Superlative Degree.**

Sometimes the superlative degree is used when no comparison is intended: as, "My dearest mother." In such cases the superlative inflection has nearly the same force as the adverb "very."

128. Methods of Comparison.—Examine the italicized forms in the following sentences:—

I never knew a { *nobler* / *more noble* } man.

He is the { *noblest* / *most noble* } man I ever saw.

From this it appears that there are two ways of comparing adjectives:—

1. By **Inflection** adding "er" and "est" to the positive to form the comparative and the superlative.

2. By **Phrasal Comparison** using the adverbs "more" and "most."

Adjectives of one syllable, and some adjectives of two syllables, are usually compared by the addition of "er" and "est."

Some adjectives of two syllables, and all longer adjectives, are usually compared by using "more" and "most."

In general the method of comparison is a matter of taste, determined for the most part by the ear.

EXERCISE 128.

Compare the following adjectives :—

Able, happy, honest, fearless, worldly, lively, careful, particular, unkind, earnest, beautiful, virtuous, proud, ungrateful.

129. Irregular Comparison.—The comparison of the following adjectives is irregular :—

Positive.	Compar.	Superl.
bad, evil, ill	worse	worst
far	farther	farthest
fore	former	foremost, first
[forth, *adv.*]	further	furthest
good, well	better	best
late	later, latter	latest, last
little	less	least
many, much	more	most
near	nearer	nearest, next
old	elder, older	oldest, eldest

130. Adjectives Incapable of Comparison.—Some adjectives denote qualities that do not vary in degree : as, " straight," " perfect," " circular," " daily," " square," " round," " untiring." Strictly speaking, such adjectives cannot be compared; yet custom sanctions such expressions as " straighter," " roundest," " more perfect," because they are convenient.

131. Use of the Comparative and Superlative.—The comparative degree properly implies a comparison of two things or set of things ; the superlative, of more than two : as, " He is *older* than I ; " " She is the *youngest* of the family."

In modern English, however, this distinction is not always followed, good writers frequently using the superlative when only two things are compared: as, "Who was the *first*, Ruth or Maude?" "He is the *best* of the two." In general, when two things or sets of things are compared, the comparative degree is preferable: as, "Which is the *taller*, Ruth or Maude?"

The words denoting the objects compared are called the "terms" of the comparison. When two objects are compared, the latter term must exclude the former: as, "*Iron* is more useful than *any other metal*." When more than two objects are compared, the latter term must include the former: as, "*Iron* is the most useful of *metals*."

EXERCISE 129.

Construct sentences comparing the following things, using first a comparative, then a superlative form :—

1. The large population of China; the smaller populations of other countries.

Example.—China has a larger population than any other country. China has the largest population of all countries in the world.

2. John, who is very mischievous; other boys in the school, who are less mischievous.

3. Mary's recitations; the poorer recitations of her classmates.

4. The population of London; the population of the other cities in the world.

132. How to Parse an Adjective.—To parse an adjective one must tell—

(1) Its class.

(2) Its comparison.

(3) Its use.

EXERCISE 130.

Parse the adjectives in Exercise 10, *also in Exercise* 74.

CHAPTER V

OF ARTICLES

THE **Articles** are the words "the" and "an" or "a."

The articles always limit nouns, and therefore might be classed as limiting adjectives. But their uses are so peculiar and delicate that it is best to treat them separately.

133. "An" or "A."—The choice between "an" and "a," which are different forms of the same word, is determined by sound. Before a vowel sound "an" is used; before a consonant sound "a" is used.

Caution—Sound and spelling do not always coincide. For example, "one" and "unit" begin with vowels, but the initial *sounds* are those of the consonants "w" and "y" in "won" and "you;" therefore we say "*a* unit," "such *a* one." "Honor" begins with a consonant, but the initial *sound* is that of the vowel "o" in "onset;" therefore we say "*an* honor."

Usage is divided as to "a" or "an" before words beginning with "h" and accented on the second syllable. We say "*an* historical sketch" or "*a* historical sketch," according to taste.

EXERCISE 131.

Put the proper form of the article "an" or "a" before each of the following expressions :—

Article, onion, union, uniform, uninformed reader, universal be-

lief, useful invention, umpire, unfortunate mistake, eulogy, European, hour, honest man, house, humble dwelling, habitual drunkard, hotel, heroic people, hereditary disposition.

134. The Articles Distinguished.—Compare the italicized expressions in the following sentences :—

Man is mortal.
The child is dying.
A soldier stood on guard.

" Man," unlimited by an article, applies to all mankind. " Child," limited by " the," applies to an individual, singled out as already before the mind. " Soldier," limited by " a," applies to an individual, singled out at random as a representative of his class. " The " points definitely to a particular object ; " a " selects one, no matter which.

Definition.---" The " is called the **Definite Article;** " an " or " a " is called the **Indefinite Article.**

EXERCISE 132.

Distinguish between—

1. Give me a (one) pen.
2. I have caught (a) cold.
3. A black and (a) white cat.
4. Bring me the (that) candle.
5. Grass (The grass) is green.
6. Earth (The earth) is heavy.
7. I sprang to a (the) window.
8. Birds (The birds) are singing.
9. Men (The men) admired him.
10. He has (a) trout in his basket.

11. Bring me a (the) lighted candle.
12. Trees (The trees) are in blossom.
13. Man (The man) is a strange being.
14. Wanted a cook and (a) housemaid.
15. Men (The men) ran to give the alarm.
16. There were few (a few) friends with him.
17. He behaved with little (a little) reverence.
18. The (That) road crosses the (a) mountain.
19. A man (The man) on the shore rescued her.
20. Mr. Smith (A Mr. Smith) called to see you.
21. If you wish to have virtue (a virtue), you must practise it.
22. Shall I tell you a (the) story of a (the) wolf and a (the) dog?

EXERCISE 133.

Insert the proper article in each blank, if an article is needed; if no article is needed, leave the place blank:

1. —— lion is —— king of beasts.
2. What kind of —— bird is that?
3. My favorite flower is —— violet.
4. At —— present he is out of work.
5. What sort of —— pen do you like?
6. Colonel Waring died of —— yellow fever.
7. He well deserves the name of —— scholar.
8. Omit —— third and —— fourth page (pages).
9. An adjective modifies a noun or —— pronoun.
10. There are two articles, the definite and —— indefinite.
11. Nouns have two numbers, —— singular and —— plural.
12. Two figures came slowly down the road; —— one was a man, —— other a boy.

135. Caution.—Not every "the" is an article, nor every "a."

In "*The* more they get *the* more they want," and similar constructions, "the" is an adverb, a survival of an old adverbial case-form of the pronoun "that."

In "Who goeth *a* borrowing, goeth *a* sorrowing," and similar constructions, "a" is a survival of an old preposition.

136. How to Parse Articles.—To parse an article one must tell—

(1) Its kind.

(2) What it limits.

EXERCISE 134.

Parse the articles in Exercises 2 *and* 9.

CHAPTER VI

OF VERBS

A **Verb** is a word used to assert something.

The verb is the instrument of assertion. Usually it denotes action; less often, being or state; sometimes it is without meaning, having assertive power only (29). Sometimes it is a single word, sometimes a phrase (30).

I. CLASSIFICATION.

Classified according to meaning, verbs are either **Transitive** or **Intransitive.**

137. Transitive Verbs.—Examine the verb in the following sentence:—

John frightened Helen.

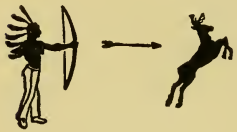
In this sentence, "frightened" denotes an action which, from its nature, involves two persons: John, the doer of the action; and Helen, who receives the action. In other words, the action which originates with John passes over, as it were, from him to Helen, who is affected by it.

Definition.—A verb that denotes an action that passes over from the doer to a receiver is called a **Transitive Verb** (Latin *transire*, "to pass over").

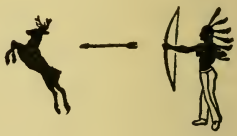
In a sentence containing a transitive verb, three things are considered: the actor, the act, and the receiver of the act.

The word naming the actor may be used as the subject, and the word naming the receiver may be used as the object complement of the verb; or the word naming the receiver may be used as the subject, and the name of the actor as the object of a preposition. Thus:—

Subject.	Action.	Object.
A man	shot	a deer.



Subject.	Action.	Actor.
A deer	was shot	by a man.



Sometimes, when the subject of the verb names the receiver of the action, the actor is not mentioned; but this does not change the nature of the verb, which remains transitive. Thus:—

Subject.	Action.
A deer	was shot.

Verbs like "have," "own," "possess," "inherit," etc., though they do not express action or feeling, are nevertheless called transitive, because they involve two objects, the possessor and the thing possessed.

To the Teacher.—A transitive verb is sometimes defined as "a verb that requires an object." This definition is satisfactory when the verb is in the active voice; but when the verb is in the passive voice, the definition confuses the pupil, since the passive voice transforms the object into the subject of the sentence.

138. Intransitive Verbs.—Examine the verb in the following sentence :—

John laughed.

In this sentence, "laughed" denotes an action which involves only one person. The laughing ends with John, where it began. It does not pass over to any other object. Nothing else is affected by it.

Definition.—A verb that denotes an action, feeling, or state that involves only the subject, is called an **Intransitive Verb.**

139. Some Verbs Either Transitive or Intransitive.—The distinction between transitive and intransitive verbs is based solely on meaning and use, and if the meaning and use of a verb change, its classification changes too. Hence it happens that some verbs are at one time transitive, at another intransitive : as,

Transitive : She *wore* a wreath of roses
The night that first we met.

Intransitive : Never morning *wore*
To evening, but some heart did break.

EXERCISE 135.

Tell whether the verbs in the following sentences are transitive or intransitive :—

1. I hear a voice. 2. The shrill bell rings. 3. The horse and

rider reel. 4. The splendor falls on castle walls. 5. The rainbow comes and goes. 6. My good blade carves the casques of men. 7. A troop of strange children ran at his heels. 8. He came to a rocky gorge in the mountains. 9. The little boy dipped his hands in the pool. 10. God scatters love on every side. 11. I leap on board. 12. With his knife the tree he girdled. 13. I shot an arrow into the air. 14. The lark at heaven's gate sings. 15. Long at the window he stood. 16. Vast meadows stretched to the eastward. 17. Trifles make perfection. 18. Galileo invented the pendulum. 19. Month after month passed away. 20. Four times the sun had risen and set.

EXERCISE 136.

Construct ten sentences, using each of the following verbs first transitively, then intransitively :—

break fly move return speak

140. Transitive and Intransitive Distinguished by Form.—A few verbs in common use are distinguished as transitive or intransitive by their spelling, the transitive being causative forms of the corresponding intransitive verbs. They are :—

Intransitive.	**Transitive.**
Fall: as, "Divided we *fall*."	Fell ("cause to fall"): as, "Woodmen *fell* trees."
Past, fell: as, "Great Cæsar *fell*."	*Past*, felled: as, "They *felled* all the good trees."
Past Participle,[1] fallen: as, "She has *fallen* asleep."	*Past Participle*,[1] felled: as, "This tree was *felled* yesterday."

[1] English verbs have two simple participles : the *Present Participle*, ending in "-ing," and the *Past Participle*, used in verb-phrases after forms of "be" and "have."

Intransitive.	Transitive.
Lie: as, "*Lie* still."	Lay ("cause to lie"): as, "*Lay* the book down."
Past, lay: as, "Behold, Sisera *lay* dead."	*Past*, laid: as, "He *laid* the book down."
Past Participle, lain: as, "Had he *lain* there long?"	*Past Participle*, laid: as, "He has *laid* the book down."
Rise: as, "*Rise* with the lark."	Raise ("cause to rise"): as, "*Raise* your head."
Past, rose: as, "Then up he *rose*."	*Past*, raised: as, "He *raised* his head."
Past Participle, risen: as, "The lark has *risen*."	*Past Participle*, raised: as, "He has *raised* his head."
Sit: as, "Let us *sit* down."	Set ("cause to sit"): as, "*Set* the lamp on the table."
Past, sat: as, "We *sat* on the piazza."	*Past*, set: as, "She *set* the lamp on the table."
Past Participle, sat: as, "He has *sat* there all day."	*Past Participle*, set: as, "She has *set* the lamp on the table."

EXERCISE 137.

Insert the proper word in each blank in the following sentences :—

1. *Lie, lay, lying, laying, lain, laid.*

1. Let him —— there.
2. It has never —— smooth.
3. I found it —— on the floor.
4. Now I —— me down to sleep.
5. Ireland ——s west of England.
6. Slowly and sadly we —— him down.
7. You had better —— down for a while.

8. Hush, my dear, —— still and slumber.
9. During the storm the ship —— at anchor.
10. He told me to —— down, and I —— down.
11. The carpet does not —— smooth on the floor.
12. I was so weary that I —— down in my clothes.
13. He told me to —— it down, and I —— it down.
14. After he had —— down he remembered that he had left his pocketbook ——ing by the open window.

II. *Rise, rose, risen, raise, raised.*

1. —— up, you lazy fellow.
2. The price of corn has ——.
3. Let them —— up and help you.
4. She cannot get her bread to ——.
5. Cain —— up against Abel, his brother.
6. Many are they that —— up against me.
7. Abraham —— up early in the morning.
8. He —— himself up before I could reach him.
9. "—— up," said I, "and get you over the brook."

III. *Sit, sat, set.*

1. Where do you ——?
2. Have you —— there long?
3. —— down and talk a while.
4. Let us —— a good example.
5. She had to —— up all night.
6. The calamity —— heavy on us.
7. Let us —— here and listen to the music.
8. Yesterday we —— round the fire telling stories.
9. He —— the basket on a rock, while he went to the spring.

141. Auxiliary Verbs Defined.—Compare the uses of the verb "have" in the following sentences:—

I *have* a ball.
I *have* lost my ball.

In the first sentence "have" expresses a distinct idea of its own, namely, the idea of possession.

In the second sentence it has laid aside this meaning and merely helps to express the meaning of another verb, "lost."

Definition.—A verb that merely helps to express the meaning of another verb is called an **Auxiliary Verb.**

To the Teacher.—There is much divergence among grammarians in the treatment of *can*, *let*, *may*, *must*, *ought*, *should*, and *would*. These verbs cannot stand alone as predicates, but are always followed by the infinitive of another verb; therefore they are all often classed as auxiliaries. On the other hand, *can*, *must*, and *ought* always have meanings of their own; therefore many object to calling them auxiliaries. According to the latter view, which is adopted in this book, *let*, *may*, *should*, and *would* are sometimes notional, sometimes auxiliary (**175-180**).

II. VOICE.

142. Voice Defined.—We have seen that a transitive verb may represent the subject as doing the action expressed by the verb or as receiving it: as, "A man *shot* a deer;" "A deer *was shot* by a man."

Definition.—A difference in the form of a verb to show whether the subject acts or is acted upon is called **Voice.**

Definition.—The form of a verb that represents the subject as doing an action is called the **Active Voice.**

Definition.—The form of a verb that represents the subject as receiving an action is called the **Passive Voice.**

Sometimes the subject of a passive verb denotes the object *produced* by the action: as, "The nest was built by a wren."

143. Form of the Passive Voice.—Compare the following sentences :—

(*Active*) Grocers *sell* butter.
(*Passive*) Butter *is sold* by grocers.

(*Active*) Congress *made* Dewey an admiral.
(*Passive*) Dewey *was made* an admiral by Congress.

(*Active*) The manager *will give* you a ticket.
(*Passive*) A ticket *will be given* you by the manager; or (occasionally), You *will be given* a ticket by the manager.

You observe that the passive voice of a verb is formed by using a form of the verb "be" as an auxiliary.

You observe, also, that when a sentence is changed from the active to the passive form, the object of the active verb becomes the subject of the passive verb.

The subject of the active verb becomes an agent after the passive verb—a relation expressed by the preposition "by."

An objective complement becomes an attribute complement (35.)

An indirect object usually remains an indirect ob-

ject. Sometimes, however, it is made the subject of the passive verb, the direct object then becoming a "retained object." [1]

EXERCISE 138.

1. *Change the following sentences into the passive form:—*

1. Sculptors make statues. 2. The Puritans founded Harvard College. 3. Manners reveal character. 4. A sense of duty pursues us ever. 5. Gentle deeds make known a gentle mind. 6. Little strokes fell great oaks. 7. Public amusements keep people from vice. 8. A crumb of bread thrown in jest made Prescott, the historian, blind for life. 9. They found her lying in the snow frozen to death. 10. All believed him to be an honest man. 11. We dropped the subject, and have not referred to it since. 12. The sly agent imposed upon us both. 13. The wounded man's wife took care of him.

2. *Change the following sentences into the active form:—*

1. The corn has been badly damaged by the late storm. 2. Forty thousand persons were killed in 1883 by the eruption of the volcano of Krakatoa. 3. It will be said by the newspapers that congratulations are showered on you by your friends. 4. In 1453 Constantinople was captured by the Turks and made the capital of their empire.

EXERCISE 139.

Change the following sentences into the passive form, and tell the use of the italicized words in the new sentences:—

1. He kept me *waiting*. 2. This made him *angry*. 3. God

[1] Though this illogical construction is supported by excellent authority, it is condemned by some grammarians.

called the light *day*. 4. Harry gave me a penny. 5. She promised me a book. 6. I gave him a receipt in full. 7. They painted the house *green*. 8. You cannot pump the ocean *dry*. 9. Victoria made Tennyson a *baron*. 10. Perseverance keeps honor *bright*. 11. Mother *bought* Alice a doll. 12. He paid *the men* their wages. 13. A thunderstorm often turns milk *sour*. 14. He wrought the castle much *annoy*. 15. Nature teaches *beasts* to know their friends. 16. He told *them* many strange stories of the sea.

EXERCISE 140.

Tell whether the verbs in the following selection are in the active or the passive form:—

APPLES IN ANCIENT TIMES.

It appears that apples made a part of the food of that unknown primitive people whose traces have lately been found at the bottom of the Swiss lakes, supposed to be older than the foundation of Rome, so old that they had no metallic implements. An entire black and shriveled crab apple has been recovered from their stores. * * *

The apple tree has been celebrated by the Hebrews, Greeks, Romans, and Scandinavians. Some have thought that the first human pair were tempted by its fruit. Goddesses are fabled to have contended for it, dragons were set to watch it, and heroes were employed to pluck it.—*Thoreau:* "The History of the Apple Tree."

EXERCISE 141.

1. *Tell whether the italicized words in the following sentences are attribute complements or parts of passive verb-phrases:—*

1. The melancholy days are *come*. 2. Our little life is *rounded* with a sleep. 3. The school bell is *rung* at nine o'clock. 4. The quality of mercy is not *strained*. 5. It is *enthroned* in the hearts of kings. 6. The apples were *picked* yesterday. 7. The spectacle

was well *adapted* to excite wonder. 8. Man is *born* unto trouble, as the sparks fly upward. 9. The lines are *fallen* unto me in pleasant places. 10. Rome was not *built* in a day. 11. I am not *prepared* to recite this morning. 12. A fool and his money are soon *parted*.

2. *Tell the voice of each verb in the following sentences:*—

1. Annie is studying her lesson. 2. Tom has been mending his kite. 3. The lion and the unicorn were fighting for the crown. 4. The lawn is being watered by the gardener. 5. The stars are shining brightly. 6. The grammar class is taught by Miss H. 7. By whom was this ink spilled? 8. Is it raining?

III. NUMBER AND PERSON.

144. Inflection for Number and Person.—In some languages the form of the verb changes with the number and person of the subject, and the verb is said to *agree* with its subject in number and person. In Old English such number and person forms were numerous; and in the case of the verb "be" we still say: "I *am*;" "Thou *art*;" "He *is*;" "We *are*;" "I *was*;" "You *were*," etc. Other verbs in modern English have lost all their inflections for number and person, except in the second and third persons of the singular number, as follows:—

First Person: I make.
Second Person: Thou make*st*.
Third Person: He make*s* (make*th*).

The termination "-st" (subject "thou") is used only in Biblical and poetical language (**99**).

The termination "-th" or "-eth," which was once used instead

of "-s," survives only in Biblical language and in poetry: as, "He that *maketh* haste to be rich shall not be innocent;" "He *prayeth* well who *loveth* well."

Therefore, except in the verb "be," the only inflection for number and person in common use is "-s" in the third person singular.

145. Construction of Number Forms.—Examine the verbs and their subjects in the following sentences :—

A *sense* of duty *pursues* us ever. (Singular subject; singular verb.)

Troubles never *come* singly. (Plural subject; plural verb.)

Half of them are gone. (Subject singular in form but plural in sense; plural verb.)

"*Gulliver's Travels*" *was* written by Swift. (Subject plural in form but singular in sense; singular verb.)

Tom and his *sister were* there. (Two singular subjects together forming a plural; plural verb.)

Bread and butter is good enough for me. (Two singular subjects taken together as one thing; singular verb.)

Neither *Fred* nor his *sister was* there. (Two singular subjects considered separately; singular verb.)

You observe that, in general, a singular form of the verb is used when the subject is singular or regarded as singular; a plural form, when the subject is plural or regarded as plural.

The principle that a verb agrees with its subject in number is in most cases followed unconsciously. A few constructions, however, require special notice :—

1. The pronoun "you" takes a plural verb even when the meaning is singular: as, "Tom, you *were* late."

2. A collective noun in the singular number takes a singular

verb when the collection is viewed as a whole; a plural verb when the members of the collection are thought of as individuals: as, "The committee *was* discharged." (Here the committee is thought of as a body.) "The committee *were* eating dinner." (The committee ate, not as a body, but as separate individuals.)

3. Sometimes a singular noun takes a plural sense from the presence of two or more distinguishing adjectives: as, "Mental, moral, and physical *education* here *go* hand in hand."

4. When subjects connected by "or" or "nor" are of different numbers, the verb usually agrees with the nearest: as, "One or two *were* there."

Caution.—When one or more plural words come between a singular subject and its verb, a writer is in danger of forgetting the real subject and of giving to the verb the number of the nearest substantive. The following sentences are correct: "The formation of paragraphs *is* very important." (Here the subject is "formation.") "Every one of us *has* had this feeling." (Here the subject is "Every one.")

Words joined to a singular subject by "with," "together with," "in addition to," or "as well as," are not on the same grammatical level as the subject, but are parenthetical, and therefore do not affect the number of the verb: as, "Justice, as well as mercy, *allows* it."

EXERCISE 142.

Construct sentences illustrating each of the special cases of agreement mentioned in Section 145.

EXERCISE 143.

Insert in each of the blanks the proper form of the verb "be," and give the reason for your choice:—

1. I know you —— there.
2. One of you —— mistaken.
3. One or two —— ready now.
4. Two years —— a long time.

5. Books —— a common noun.
6. Five years' interest —— due.
7. A hundred yards —— not far.
8. There —— many things to do.
9. Bread and milk —— good diet.
10. The public —— cordially invited.
11. Each of the sisters —— beautiful.
12. Neither of the girls —— very much at ease.
13. A number of the boys —— waiting outside.
14. Manual and physical training —— necessary.
15. Either the master or his servants —— to blame.
16. Two thousand dollars a year —— a good salary.
17. Fluency and eloquence —— two different things.
18. Neither the servants nor their master —— to blame.
19. Neither the painter nor his picture —— very famous.
20. She has one of the prettiest faces that ever —— seen.
21. "Tales of a Traveler" —— published by Irving in 1824.
22. General Custer, with all his men, —— massacred by Indians.

146. "Don't."—"Don't," which is a contraction of "do not," and which is proper enough in its place, should not be misused for "doesn't" when the subject is in the third person singular. The following sentences are correct: "Why *doesn't* she come?" "Why *don't* you speak?"

EXERCISE 144.

Insert the proper contraction (don't, doesn't) in each blank, and give the reason for your choice:—

1. Why —— he write?
2. It —— seem possible.
3. She —— like croquet.
4. I —— know what it is to be afraid.
5. The captain says he —— know what it is to be afraid.

147. Construction of Person Forms.—A practical difficulty in using correctly the personal forms of verbs arises when the subject consists of two or more substantives of different persons connected by *either —or*, or *neither—nor*. Shall we say, for example, "Either he or I *is* mistaken," or "Either he or I *am* mistaken?" If driven to a choice, we usually, but by no means always, let the verb agree with the nearest subject; or, we give the preference to the first person over the second or third. But it is far better to avoid such difficulties (1) by using some verb that has the same form for all persons: as, "Either he or I *must* be mistaken;" or (2) by rearranging the sentence: as, "Either you are mistaken, or I am;" "One of us is mistaken," etc.

Occasionally mistakes in person are made in relative clauses, the speaker forgetting that the verb should have the same person as the antecedent of the relative pronoun (116).

IV. TENSE.

148. Tense Defined.—Compare the verbs in the following sentences:—

I *see* the Brooklyn Bridge.
I *saw* the Brooklyn Bridge.
I *shall see* the Brooklyn Bridge.

Here we have three different forms of the same verb, denoting the same action, but referring it to

different times—the present, the past, and the future.

Definitions.—A difference in the form of a verb to denote time is called **Tense** (Old French, "time").

A verb that refers to present time is in the **Present Tense.**

A verb that refers to past time is in the **Past Tense.**

A verb that refers to future time is in the **Future Tense.**

149. Simple Tenses.—The English verb has only two simple tense forms: the **Present Tense,** which is the same as the root-form of the verb: as, "I *write,*" "I *hope;* and the **Past Tense,** which is formed from the present by an internal vowel change or by adding "ed" "d" or "t" as, "I *wrote,*" "I *hoped.*" To denote future action the present tense was at first employed, as it still is occasionally: as, "We *begin* practice to-morrow."

150. Phrasal Tenses.—In course of time the two simple tenses were found insufficient; and to denote further distinctions of time, verb-phrases were employed, formed by means of auxiliary verbs.

151. Phrasal Tenses: Future.—To form a **Future Tense** we use "shall" or "will" as an auxiliary: as, "I *shall write* to him;" "He *will write* to me."

The distinction between *shall* and *will* as future auxiliaries is given in **158**.

EXERCISE 145.

Construct sentences containing the present, past, and future tenses of "fight" and "stand."

152. Phrasal Tenses: Perfect.—To represent an action as ended or complete at a given time we use the present, past, or future of "have" as an auxiliary: as, "There, I *have written* my exercise;" "Yesterday, when the clock struck nine, I *had written* two pages;" "To-morrow, by dinner time, I *shall have written* all my letters." Since these phrasal tenses denote action or state as completed or perfect in present, past, or future time, they are called the **Perfect Tenses.**

The **Present Perfect Tense** denotes action completed at the time of speaking.

The **Past Perfect Tense** denotes action completed at some point in past time.

The **Future Perfect Tense** denotes action that will be completed at some point in future time.

EXERCISE 146.

Construct sentences containing the perfect tenses of "fight" and "stand."

153. Phrasal Tenses: Progressive.—Compare the verbs in the following sentences:—

I *write* my letters carefully.
I *am writing* my letters carefully.

Both of these sentences refer to present time, but with a difference. In the first sentence the simple present "write" does not necessarily mean that the writing is going on at the present moment; it merely asserts a present custom. In order to represent an action as going on or progressing, we use the form in the second sentence. Since such phrasal tenses denote action as progressing in present, past, or future time, they are called **Progressive Tenses.**

The **Present Progressive Tense** represents an action as going on at the time of speaking.

The **Past Progressive Tense** represents an action as going on at some point in past time.

The **Future Progressive Tense** represents an action as going on at some point in future time.

Now compare the verbs in the following sentences.

I *have written* my letters.
I *have been writing* my letters.

In the sentence "I *have written* my letters" the verb "have written" merely represents the action as completed. If we wish to add to the idea of completion the idea of previous duration or progress, we say, "I *have been writing* a composition;" "Yesterday evening my hand was cramped, for I *had been writing* all day;" "When the clock strikes ten I *shall have been writing* twenty minutes." Since these phrasal tenses denote action as completed in present, past, or future time, after continuance or

progression, they are called respectively the **Present Perfect Progressive Tense**, the **Past Perfect Progressive Tense**, and the **Future Perfect Progressive Tense.**

EXERCISE 147.

Construct sentences illustrating each of the six progressive tenses of "fight" and "stand."

154. Phrasal Tenses: Emphatic, Interrogative, and Negative.—In the sentences "I *write* my letters carefully" and "I *wrote* to her yesterday," "write" and "wrote" merely assert action. If we wish to make the same assertions emphatically, in the face of doubt or denial, we substitute for the simple tenses certain phrasal tenses formed by putting the present or the past of "do" before the principal verb: as, "I *do write* my letters carefully;" "I *did write* to her yesterday." These phrasal tenses are appropriately called the **Present Emphatic Tense** and the **Past Emphatic Tense.** Other tenses are made emphatic by laying emphasis on the auxiliary that is already present: "I *have* written my letters."

In **Negative** and **Interrogative** sentences the same phrasal tenses formed with "do" and "did" are substituted for the simple present and past tenses, without the effect of emphasis: as, "*Do* you *write* to her often?" "*Did* you *write* to her to-day?" "You *do* not *write* well;" "You *did* not *write* carefully."

EXERCISE 148.

Construct sentences illustrating the present and past emphatic, negative, and interrogative tense forms—six kinds in all.

155. Summary of Tense Forms.—Gathering together the different tense forms described in the preceding sections, we may tabulate the tenses of the English verb as follows :—

	Ordinary	Emphatic, etc.	Progressive
Pres.	write	do write	am writing
Past	wrote	did write	was writing
Fut.	will write		will be writing
Pres. Perf.	have written		have been writing
Past Perf.	had written		had been writing
Fut. Perf.	will have written		will have been writing

NOTE.—Besides these regular tenses, we sometimes employ a sort of future tense phrase formed by combining the progressive tenses of "go" with the principal verb: as, "I *am going to write* a composition;" "I *have been going to write* to him for a week." It is best to resolve such phrases into their parts, rather than to classify them as parts of the tense system. The same is true of such phrases as "I *used to write*" and "I *am about to write*."

EXERCISE 149.

Give the tense of each verb in Exercises 19, *and* 31.

To the Teacher.—A complete discussion of the uses of English tenses is impossible here, nor would it be desirable; for the tenses and their uses are, for the most part, learned unconsciously from conversation and reading. The following discussion is limited to the few instances in which experience shows that special comment is helpful.

156. Uses of the Simple Present.—The simple present tense has the following uses :—

1. To denote action belonging to a period of time that includes

the present: as, "He *goes* to town every Saturday;" "Two and two *make* four."

2. As an occasional substitute for the present progressive, to denote action going on at the present moment: as, "I *see* a robin;" "I *hear* the bell."

3. As an occasional substitute for the future: as, "We *sail* for Europe next Saturday."

4. In vivid narrative as a substitute for the past: as, "At this news Cæsar *hurries* to Gaul." This is called the *Historical Present.*

157. Uses of the Present Perfect.—The present perfect tense, which ordinarily represents something as *completed* at the time of speaking, is also used, instead of a past tense, to represent a past action (1) as continuing to the present, at least in its consequences, or (2) as belonging to a period of time not yet ended: as,

(1) "I *have lost* my book" (so that now I am without it).

(1) "We *have lived* here five years" (we live here now).

(2) "I *have seen* him three times *to-day.*"

(2) "We *have had* a great deal of rain *this year.*"

The use of a past tense in any of these sentences would cut away the action from all connection with present time: as,

"I *lost* my book" (it may have since been found).

"We *lived* here five years" (we have moved away).

"I *saw* him three times *yesterday.*"

"We *had* a great deal of rain *last year.*"

EXERCISE 150.

Distinguish between:—

He studies (is studying) now.

I came (have come) to see you.

I read (am reading) Thackeray.

She always goes (is going) to church.

He lived (has lived) here a good many years.

We expected (were expecting) you yesterday.

You did not tie (have not tied) it fast enough.

I have written (have been writing) letters all day.

What have you done (have you been doing) to-day?

I have received (have been receiving) letters from him.

I shall travel (shall be traveling) in Europe next summer.

I wrote (had written, was writing) my letter when he came.

EXERCISE 151.

Tell which of the italicized forms is preferable, and give the reason for your answer :—

1. I *was* (*have been*) here yesterday.

2. Shakespeare *says* (*said*) that love is blind.

3. I *knew* (*have known*) him since he was a child.

4. How far did you say it *is* (*was*) from here to Chicago?

5. The earth is a ball that always *turns* (*is turning*) round.

6. When we *saw* (*had seen*) everything in Geneva we went on to Paris.

7. As soon as the ships were within range the Admiral *opens* (*opened*) fire.

8. By this time to-morrow I *shall pass* (*shall have passed*) my examinations.

9. I *shall finish* (*shall have finished*) my letter by the time you come back.

10. Mr. Williams regrets that a previous engagement *prevents* (*will prevent*) him from accepting Miss Smith's kind invitation for Monday evening.

158. Shall or Will.—There is an important distinction between the auxiliaries used in forming the future tenses. At first "shall" and "will" were separate verbs, "shall" meaning "to be obliged," and "will" meaning "to wish." At present they often retain some trace of their original meanings, "will" implying a reference to the will of the subject, and "shall" implying obligation or compulsion: as, "I *will* never forsake you;" "He *shall* be brought to justice." Just as often, however, "shall" and "will" are mere auxiliaries, with no trace of their original meaning: as, "The bell *will* soon ring, and I *shall* be late."

Modern usage may be exhibited as follows:—

Simple Future.	**Future, with added idea of determination.**
I (we) shall	I (we) will
You will [1]	You shall [2]
He (they) will	He (they) shall [2]

In *clauses introduced by the conjunction* "*that*," expressed or understood, the same auxiliary is used that would be used if the clause were an independent sentence: as, "I fear that we *shall* miss the train." (Independent: "We *shall* miss the train.")

Such clauses are common after *say, declare, think, believe, hope, fear,* and words of similar meaning.

In *all other subordinate clauses* "shall" in all per-

[1] Sometimes used in a courteous command to a subordinate officer.

[2] Also used in speaking of what is destined to take place.

sons denotes simple futurity; "will" in all persons implies an exercise of will: as, "When He *shall* appear (simple futurity) we shall be like Him;" "If you *will* come (i. e., are willing to come), we will give you a good time."

In *questions*, "shall" is the proper auxiliary in the first person; in the second and third persons the same auxiliary is used that is expected in the answer: as, "*Shall* we go to-morrow?" "*Will* you go?" (*Answer:* "I *will* go.") "*Shall* you be glad when to-morrow comes?" (*Answer:* "I *shall* be glad.")

"Should" and "would" are the past tenses of "shall" and "will," and in general follow the same rules. See, however, 177 and 178.

EXERCISE 152.

Distinguish between:—

1. He will (shall) not go.
2. Shall (will) you be there?
3. I shall (will) not hear you.
4. She will (shall) not see me.
5. He thought I would (should) go.
6. We will (shall) see you to-morrow.
7. What shall (will) the admission be?
8. If he would (should) help, we could do it.
9. You will (shall) know my answer to-morrow.
10. If she disobeyed, she would (should) be punished.
11. Do you think I would (should) go under the circumstances?

EXERCISE 153.

Insert the proper auxiliary ("shall," "will") in each blank in the following sentences :—

1. —— we go to-morrow?
2. We —— have rain soon.
3. I —— be glad to see you.
4. —— you be able to come?
5. —— we ask her to come too?
6. I —— be twelve in December.
7. How —— I send the package?
8. If I do not hurry, I —— be late.
9. I hope you —— be able to come.
10. —— I bring a chair for the lady?
11. He thinks we —— soon have rain.
12. I am afraid we —— miss the train.
13. She says she —— be glad to see us.
14. We —— never forget this kindness.
15. —— we have time to get our tickets?
16. We —— be pleased to have you call.
17. I hope we —— not be so late as that.
18. He fears we —— have to ask her too.
19. I fear that I —— not be able to come.
20. He thinks he —— not be able to come.
21. John thinks he —— be sick to-morrow.
22. He asks how he —— send the package.
23. John thinks James —— be sick to-morrow.
24. She wonders whether we —— go to-morrow.
25. It is probable that I —— be away at that time.
26. —— you meet me at the corner in five minutes?
27. They declare they never —— forget this kindness.
28. —— we have another chance at this examination?

EXERCISE 154.

Insert the proper auxiliary ("would," "should") in each blank in the following sentences :—

1. He thought I —— be hurt.
2. We —— be sorry to be late.
3. He thought he —— be hurt.
4. He thought she —— be hurt.
5. He thought you —— be hurt.
6. I —— like to see a yacht race.
7. What —— we do without cooks?
8. At first I didn't think I —— like Latin.
9. If I tried to walk a tight-rope, I —— fall.
10. I asked him whether he —— come again.
11. I —— think they —— have known better.

159. Misused Forms.—The past tense and the past participle [1] of the verbs in the following list are often confounded or incorrectly formed :—

Present.	Past.	Past Participle.
begin	began	begun
blow	blew	blown
break	broke	broken
burst	burst	burst
come	came	come
dive	dived	dived
do	did	done
drive	drove	driven
eat	ate	eaten
fly	flew	flown
flow	flowed	flowed

[1] See Section 173.

Present.	Past.	Past Participle.
freeze	froze	frozen
forgot	forgot	forgotten
get	got	got
go	went	gone
lay ("to cause to lie")	laid	laid
lie ("to recline")	lay	lain
prove	proved	proved
ride	rode	ridden
rise	rose	risen
raise ("to cause to rise")	raised	raised
run	ran	run
see	saw	seen
set ("to put;" of the sun, moon, etc., "to sink")	set	set
sit	sat	sat
shake	shook	shaken
show	showed	shown
speak	spoke	spoken
slay	slew	slain
steal	stole	stolen
take	took	taken
throw	threw	thrown
wake	woke	waked
write	wrote	written

In using the verbs *drink, ring, shrink, sing, sink, spring, swim,* it is better to confine the forms in "a" to the past tense, and the forms in "u" to the past participle: as, "The bell *rang* five minutes ago;" "Yes, the bell has *rung*."

EXERCISE 155.

Change the italicized verbs in these sentences to the past tense:—

1. I *do* it myself.
2. Tom *swims* very well.

3. Harry *sees* me coming.
4. The sun *wakes* me early.
5. The wind *blows* furiously.
6. The guests *begin* to go home.
7. They *sit* in the third pew from the front.
8. The Susquehanna River *overflows* its banks.
9. Helen *comes* in and *lays* her coat on a chair.
10. Both short-stop and pitcher *run* for the ball.
11. The wild goose *flies* southward in the autumn.
12. They *eat* their supper as if they were half starved.
13. The Negro women *set* their baskets on their heads.
14. George *dives* better than any other boy in the crowd.
15. The catcher often *throws* the ball to the second base.
16. The savages who *live* on this island *slay* their captives.
17. The workmen *lay* the rails for the track with great care.
18. Obedient to the doctor's directions, she *lies* down an hour every day.

EXERCISE 156.

Change the italicized verbs in these sentences to the perfect tense:—

1. He *writes* home.
2. I *forget* his name.
3. The sleeper *awakes*.
4. He *stole* my watch.
5. Ethel *broke* her arm.
6. They *go* by steamer.
7. Some one *takes* my hat.
8. I *see* the President often.
9. He *gets* along fairly well.
10. They *slay* their prisoners.

11. The enemy *come* in force.
12. The boys *dive* three times.
13. I *set* the lamp on the table.
14. A mist *rises* before my eyes.
15. The water in my pitcher *froze*.
16. He *speaks* his declamation well.
17. The boys *are eating* their supper.
18. He *throws* cold water on my plan.
19. The Ohio River *overflows* its banks.
20. He *sits* by the hour talking politics.
21. Rab *shakes* the little dog by the neck.
22. This *proves* the truth of my assertion.
23. The wind *blows* my papers off the table.
24. A robin *flies* to the vines by my window.
25. John *is driving* the cows out of the corn.
26. I *lie* on the couch twenty minutes to rest.
27. This fact clearly *shows* the prisoner's guilt.
28. He *wakes* me every night by his restlessness.
29. He *rides* alone from Litchfield to Waterbury.
30. They *lay* burdens on me greater than I can bear.

V. MODE.[1]

160. Mode Defined.—Compare the verbs in the following sentences:—

He *is* here.
Would he *were* here.
Be here at daylight.

In these sentences we have three different forms

[1] *To the Teacher*,—In recognizing only three modes the author has followed the best modern philologists. The forms often called "potential" fall easily within either the indicative or the subjunctive.

of the verb "be," indicating different ways in which the thought is presented to the mind. "Is" shows that it is presented as a *fact;* "were" shows that it is presented as a *mere thought* (he is *not* here); "be" shows that it is presented as a *command.*

Definition.—A difference in the form of a verb to show how the thought is presented to the mind is called **Mode.**

Definition.—The form of a verb used to present a thought as a fact is called the **Indicative Mode.**

Definition.—The form of a verb used to present a thought as a mere thought, uncertain or contrary to fact, is called the **Subjunctive Mode.**

Definition.—The form of a verb used to present a thought as a command or entreaty is called the **Imperative Mode.**

161. The Indicative Mode.—The indicative mode is the most common, being used in expressing a fact, or what is assumed to be a fact, and in asking questions of fact.

Caution.—The indicative is often used in sentences that express what is uncertain or contrary to fact; but in such cases the uncertainty or untruth is expressed, not by the *form of the verb,* but by *some other word:* as, "*Perhaps* it will rain;" "He is *not* here." The subjunctive, on the other hand, often expresses uncertainty or untruth by *its own form* without the help of other words: as, "*Were* he here, he would go with us."

162. The Subjunctive Mode: Form.—In form the subjunctive differs from the indicative in the following ways:—

1. In the single case of the verb "be" the subjunctive has distinct forms for the present and past tenses, namely :—

Present.		Past.	
Indicative.	Subjunctive.	Indicative.	Subjunctive.
I *am*	I *be*	I *was*	I *were*
Thou *art*	Thou *be*	Thou *wast*	Thou *wert*
He *is*	He *be*	He *was*	He *were*
We *are*	We *be*	We *were*	We *were*
You *are*	You *be*	You *were*	You *were*
They *are*	They *be*	They *were*	They *were*

Examples of the Subjunctive of "Be."—"Judge not, that ye *be* not judged;" "Hallowed *be* Thy name;" "If I *were* you, I would not say that;" "Would that Alice *were* here!"

2. In other verbs the subjunctive has the same form as the indicative, except that in the second and third persons singular there are no personal endings : as,

Present.		Past.	
Indicative.	Subjunctive.	Indicative.	Subjunctive.
I write	I write	I wrote	I wrote
Thou writest	Thou write	Thou wrotest	Thou wrote
He writes	He write	He wrote	He wrote

Examples of the Subjunctive of Other Verbs than "Be."—"It is better he *die*;" "Govern well thy appetite, lest sin *surprise* thee;" "Long *live* the King!" "If thy hand *offend* thee, cut it off."

3. Sometimes the subjunctive is phrasal, being formed by means of the auxiliaries "may" (past, "might"), "had," "would," and "should."

Examples of the Phrasal Subjunctive.—"Bring me a light, that I *may see* what this is;" "I hope you *may succeed*;" "*May* you

live long and happily;" "We were afraid we *might miss* the train;" "It is better he *should die;*" "Let us start early, lest we *should be* late;" "It *would be* better if we *should start* now;" "If my sister *had seen* that mouse, she *would have screamed.*"

Caution.—It does not follow that the verbs "may," "would," "should," and "had" are always subjunctive. In the following sentences, for example, they make simple statements of fact, and are therefore indicative: "You *may* (i. e., are permitted to) go now;" "You *should* (i. e., ought to) start earlier;" "Annie *would* not (i. e., was unwilling to) sing."

163. The Subjunctive Mode : Uses.—The subjunctive mode expresses action, being, or state, not as a fact, but as something merely conceived of in the mind. It is the thought-mode as distinguished from the fact-mode, and indicates some uncertainty or disbelief in the speaker's mind. It is most frequently used to express—

1. *A wish :* as, "God *forbid!*" "O, that I *were* a man."

2. *A purpose :* as, "Judge not, that ye *be* not *judged;*" "Bring me a light, that I *may see* what this is."

3. *A possibility :* as, "We were afraid we *might miss* the train;" " Strike ere it *be* too late."

4. *A supposition regarded as untrue or unlikely :* as, "If I *were* you, I would go."

5. *A conclusion regarded as untrue or unlikely :* as, "If I were you I *would go;*" "If my sister had seen that mouse, she *would have screamed.*"

The subjunctive is much less used than it was formerly ; but it is still common in the writings of authors who are artistic and exact in expression.[1]

[1] " Some people seem to think that the subjunctive mode is as good as lost, that it is doomed, and that its retention is hopeless. If its

164. The Subjunctive Mode : Tenses.—The use of the tenses of the subjunctive is peculiar, the time referred to not always corresponding to the name of the tense. Frequently the present subjunctive refers to future time, and the past subjunctive to present time: as, "Strike ere it *be* too late;" "O, that I *were* a man."

165. The Imperative Mode.—The imperative mode expresses commands, entreaties, or advice addressed to the person spoken to. It is used only in the second person; and it has the same form for both singular and plural, namely, the root-form of the verb: as, "*Be* just, and *fear* not;" "*Have* mercy on us." It is usually distinguished from the present indicative by the omission of the subject.

Caution.—Commands or entreaties addressed to the person spoken to must not be confounded with wishes concerning a person or thing spoken of: as, "Long live the Queen!" "Thy kingdom come." In these sentences the verbs are in the subjunctive (163).

EXERCISE 157.

Tell the mode of each verb in the following sentences, and give the reason for your opinion:—

1. God forbid.

2. Love me, love my dog.

function were generally appreciated, it might even now be saved. If we lose the subjunctive verb, it will certainly be a grievous impoverishment to our literary language, were it only for its value in giving variation to diction—and I make bold to assert that the writer who helps to keep it up deserves public gratitude."—*John Earle:* "English Prose, Its Elements, History, and Usage," p. 172.

3. I could cry my eyes out.

4. Thy money perish with thee.

5. The law is good if a man use it lawfully.

6. He serves his party best who serves the country best.

7. Gather up the fragments that remain, that nothing be lost.

8. Take heed that ye do not your alms before men, to be seen of them.

9. If it be possible, as much as lieth in you, live peaceably with all men.

10. Boast not thyself of to-morrow; for thou knowest not what a day may bring forth.

11. Consider the lilies of the field, how they grow; they toil not, neither do they spin.

12. God sifted a whole nation that he might send choice grain over into this wilderness.

13. It were better for him that a millstone were hanged about his neck, and he cast into the sea.

14. If I were an American, as I am an Englishman, while a foreign troop was landed in my country I never would lay down my arms,—never! never! never!

15. Come what come may,
Time and the hour runs through the roughest day.

16. Shall I, wasting in despair,
Die because a woman's fair?
Or make pale my cheeks with care,
'Cause another's rosy are?
Be she fairer than the day,
Or the flowery meads in May,
If she be not so to me,
What care I how fair she be?

166. Verbals.—There are two important kinds of words that are intermediate between verbs on the one hand, and nouns and adjectives on the other.

They are formed from verbs and retain some of the characteristics of verbs, with which they are usually classed; but they differ from verbs in being used, not as predicates of sentences, but as nouns or adjectives. They are called **Verbals**, and they are of two kinds: noun-verbals, called **Infinitives**; and adjective-verbals, called **Participles.**

V. INFINITIVES.

167. Infinitives Defined.—Examine the italicized words in the following sentence:—

To climb / *Climbing* } steep hills requires a slow pace.

Here "To climb" and "Climbing" are formed from the verb "climb," and are followed by a direct object, "hills;" therefore they partake of the nature of verbs. They are used, however, not to *assert* an action, but to *name* it; therefore they partake also of the nature of nouns.

Definition.—A word that partakes of the nature of both verb and noun is called an **Infinitive.**

The *distinguishing marks* of an infinitive are these: (1) it is derived from a verb; (2) it takes, or may take, the same complements and modifiers as the verb from which it is derived; (3) it is used as a noun.

The name "infinitive" means "unlimited," and refers to the fact that the action, being, or state expressed by an infinitive is usually not limited to a particular subject or time: as, "*To climb* steep hills requires strength and endurance."

The indicative, subjunctive, and imperative forms of the verb, which take the person and number of their subject, are often called **Finite** ("limited") verbs.

168. Form of Infinitives.—With regard to form, infinitives are of two principal kinds:—

1. The **Root-Infinitive,** which always has the same form as the root or simple form of the verb: as, "Better *wear* out than *rust* out;" "You need not *wait*." It is often preceded by "to:" as, "It is better *to wear* out than *to rust* out;" "I prefer *to wait*."

2. The **Infinitive in -ing,** formed from the root of the verb by adding "-ing:" as, "She understands *boiling* an egg better than anybody else."

169. "To" before the Root-Infinitive.—Originally "to" before the root-infinitive denoted purpose, and always had the force of a preposition, as it still has in many expressions: as, "Boats *to* let" (i. e., "*for* letting"); "He came *to* see us" (i. e., "*for* seeing"); "We grieve *to* hear it" (i. e., "*at* hearing"); "He is ashamed *to* beg" (i. e., "*of* begging"). In these sentences "to let," "to see," "to hear," and "to beg" are really *adjective or adverbial phrases*, in which root-infinitives are used as objects of the preposition "to."

In many other modern expressions "to" before the root-infinitive has no other value than to mark the following word as an infinitive: as, "*To* bear our fate is *to* conquer it." Here "to" resembles an inflection, and is called the **Sign of the Infinitive.**

The root-infinitive without "to" is used after auxiliary verbs, and in many other cases that are learned by observation. Examples are: "I will *go;*" "You dare not *do* it;" "She heard him *cry;*" "He had better *start* now."

EXERCISE 157.

Point out the infinitives in the following sentences and tell how they are used:—

1. He intends to study. 2. Eating fast injures the health. 3. They wish to start. 4. To find fault is easy. 5. This dog liked to be petted. 6. They were sorry to go away. 7. His business is selling papers. 8. It is good to be here. 9. The attempts of madmen to assassinate Queen Victoria were always thwarted. 10. Industry tends to make men happy. 11. To bear our fate is to conquer it. 12. It is natural to man to indulge in the illusions of hope. 13. Flying kites is good sport.

170. Tenses of the Infinitive.—With the infinitives of "be" and "have" as auxiliaries we form certain **Phrasal Infinitives,** corresponding to some tense forms of the indicative, active and passive: as.

Active.

Present Progressive: "I expect *to be writing* letters."
Perfect: "I am sorry *to have written* so poorly."
"He was reproved for *having written* it."
Perfect Progressive: "I ought *to have been writing* my exercise."
"His arm was cramped from his *having been writing* all morning."

Passive.

Present: "The exercise must *be written.*"
"She disliked *being called*[1] proud."
Perfect: "The exercise ought *to have been written.*"
"She is angry at *having been called*[1] proud."

[1] Passive infinitives in "-ing" are rare, occurring only with certain verbs.

A *Present Infinite* denotes action which is incomplete at the time expressed by the principal verb: as, "He tries *to write*;" "He tried *to write*;" "He will try *to write*."

A *Perfect Infinitive* is properly used to denote action which is completed at the time expressed by the principal verb: as, "Alfred is said *to have drawn* up a body of laws;" "I felt glad *to have seen* Niagara Falls;" "I shall be glad *to have finished* my task."

Exception.—"Ought," "must," and "should" (in the sense of "ought") have no distinctive form to denote past time; and with these verbs distinctions of time are denoted by changes in the form of the following infinitive, the present forms denoting present time, and the perfect forms past time: as, "You ought *to go*," "You ought *to have gone*;" "He should *be* careful," "He should *have been* careful." A similar use of the infinitive forms to denote time is found after "could" and "might" in some of their uses: as, "I could *go*," "I could *have gone*;" "You might *answer*," "You might *have answered*."

EXERCISE 158.

Tell which of the italicized forms is right, and give the reason:—

1. Lee intended *to attack* (*to have attacked*) at daybreak.

2. We meant *to start* (*to have started*) long ago.

3. It was his business *to prevent* (*to have prevented*) such an accident.

4. He is said *to lose* (*to have lost*) ten dollars.

5. It would have been better *to wait* (*to have waited*).

6. He could not *fail* (*have failed*) *to arouse* (*to have aroused*) suspicion.

171. Constructions of the Infinitive.—The infinitive, is common in the following constructions :—

1. *Subject of a Verb:* as, "*To find* fault is easy;" "*Being* able to play the piano is not knowing music."

2. *Attribute Complement:* as, "Her greatest pleasure is *to raise* flowers;" "His chief difficulty is *learning* to spell."

3. *Object Complement:* as, "He likes *to read* history;" "I hate *traveling* alone."

Here belong, historically, infinitives used after "ought," "must," "dare," "need," "can," and in verb-phrases after auxiliaries.

4. *Object of a Preposition:* as, "He had no choice but (i. e., except) *to obey*.

5. *Infinitive Phrases that have the force of adjectives or adverbs:* as, "Boats *to let*;" "He came *to see* me."

6. *With a Subject in the Objective Case, after Verbs of Telling, Thinking, Perceiving, and Knowing:* as, "I saw *him go*;" "We heard *her* cry."

EXERCISE 159.

Construct sentences illustrating the uses of the root-infinitive; of the infinitive in "-ing."

VI. PARTICIPLES.

172. Participles Defined.—Examine the italicized words in the following sentences :—

The girl intently *reading* a book is my cousin.

The plant commonly *called* Nightshade is poisonous.

In the first sentence "reading," formed from the verb "read," has an object, "book;" therefore it partakes of the nature of a verb. But it is attached

to the noun "girl" by way of description, and therefore it partakes also of the nature of an adjective.

In the second sentence "called," formed from the verb "call," has an attribute complement, "Nightshade;" therefore it partakes of the nature of a verb. But it is attached to the noun "plant" by way of description, and therefore it also partakes of the nature of an adjective.

Definition.—A word that partakes of the nature of both verb and adjective is called a **Participle.**

The distinguishing marks of a participle are these: (1) it is derived from a verb; (2) it takes, or may take, the same complements and modifiers as the verb from which it is derived; (3) it is used as an adjective.

173. Form of the Participles.—With regard to form, participles are of two principal kinds:—

1. The **Present Participle,** formed from the root of the verb by adding "-ing:" as, "The girl *reading* a book is my cousin."

The present participle describes an action as *going on* at some particular time.

2. The **Past Participle,** usually formed from the root of the verb by adding "-ed," "-d," "-t," "-en," or "-n:" as, "The plant *called* Nightshade is poisonous;" "The book *taken* from my desk has been returned."

The past participle describes an action as *past* or *completed* at some particular time.

With the participles of "be" and "have" as auxiliaries we form certain **Phrasal Participles**: as,

Active.

Perfect: "*Having written* my letters, I went to bed."
Perfect Progressive: "*Having been writing* all day, I am tired."

Passive.

Present: *Being written* in ink, the name was hard to erase.
Perfect: *Having been written* hastily, the letter contained many mistakes.

The participles may be tabulated as follows:—

Active.

Present: writing. *Perfect:* having written.
Past: written. *Perfect Progressive:* having been writing.

Passive.

Present: being written. *Past:* written. *Perfect:* having been written.

EXERCISE 160

Point out the participles in the following sentences and tell how they are used:—

1. I caught the cat killing a robin. 2. The melted snow made the roads muddy. 3. A rolling stone gathers no moss. 4. Feeling tired, she sat down to rest. 5. A dog, stretched on his paws and gnawing a bone, looked up at her. 6. She sat still, watching him. 7. Rested at length, she continued her walk. 8. Soon she met a boy carrying a basket. 9. Stopping him, she asked the way to the station. 10. Arrived at the station, she was annoyed by the way the cabmen came crowding around.

174. Constructions of Participles.—Participles have all the ordinary uses of adjectives, and the following special uses in addition :—

1. *Loosely attached to the Subject of a Sentence,* to express some attendant action or condition: as, "*Hearing* a noise in the street, I sprang to the window;" "Morn, *waked* by the circling hours, unbarred the gates of light."

2. *Attached to a Nominative Independent:* as, "Night *coming* on, we lighted a fire."

3. *With Auxiliaries in Verb-Phrases:* as, "Mother *is looking* for you;" "He *has written* a letter."

175. Caution.—Not all words ending in "-ing" are infinitives or participles. Examine, for instance, the italicized words in the following sentences :—

(1) The child slept *during* all the noise.
(2) *Nothing* daunted, he began again.
(3) There is *something* in the wind.
(4) This constant *climbing* of steep hills takes my breath.
(5) *Spelling* is harder for some persons than for others.

In (1) the word ending in "-ing" is a preposition. In (2) it has the force of an adverb, modifying the participle "daunted." In (3) it is a noun derived, not from a verb, but from the vague noun "thing." In (4) it is a noun derived from a verb, and so far it resembles an infinitive; but it differs from an infinitive in having completely lost its verbal characteristics, for it is modified by adjectives instead of by adverbs, and instead of taking a direct object like the verb from which it came, it is followed by a prepositional phrase. In (5) it is im-

possible to tell whether the word ending in "-ing" should be classed as an infinitive or as a pure noun, for it has no modifiers to guide us. Nor is the question important. When modifiers or objects are present the classification is easy: thus,

Good *spelling* is easier for some than for others. (Pure noun, because modified by an adjective, "good.")

Spelling long words is easier for some than for others. (Infinitive, because accompanied by an object, "words.")

EXERCISE 161.

Classify the italicized words in the following sentences:—

1. I have a *feeling* that you may be right.
2. I found her *reading* "Idyls of the King."
3. *Feeling* one's way in the dark is slow work.
4. *According* to my watch, it is just ten o'clock.
5. His mother is opposed to his *playing* football.
6. *Feeling* sure that he would come, I waited longer.
7. He was elected captain, *notwithstanding* his youth.
8. Good *writing* is fostered by the *reading* of good books.
9. Unless the kettle *boiling* be,
   Filling the teapot spoils the tea.
10. He would do *nothing* to relieve the distress of his *starving* tenants.
11. Linnæus knelt beside the mountain gorses, *thanking* God for their beauty.
12. In the battle off Cape Vincent, Nelson gave orders for *boarding* the "San Josef," *exclaiming*, "Westminster Abbey, or victory!"

VII. CONJUGATION.

176. Conjugation Defined.—It is often convenient

to have the different forms of the verb arranged together in regular order.

Definition.—The changes in the form of a verb are called its **Conjugation.**

177. **Conjugation of "Be."**—The irregular verb "be" is conjugated as follows:—

Indicative Mode.

Present.	
I am.	We are.
You are (Thou art).	You are.
He is.	They are.
Past.	
I was.	We were.
You were (Thou wast, or wert).	You were.
He was.	They were.
Future.	
I shall be.	We shall be.
You will be (Thou wilt be).	You will be.
He will be.	They will be.
Present Perfect.	
I have been.	We have been.
You have been (Thou hast been).	You have been.
He has been.	They have been.
Past Perfect.	
I had been.	We had been.
You had been (Thou hadst been).	You had been.
He had been.	They had been.
Future Perfect.	
I shall have been.	You shall have been.
You will have been (Thou wilt have been).	You will have been.
He will have been.	They will have been.

Subjunctive Mode.[1]

(Often preceded by "if.")

Present.

I be	We be.
You be (Thou be).	You be.
He be.	They be.

Past.

I were.	We were.
You were (Thou wert).	You were.
He were.	They were.

Present Perfect.

I have been.	We have been.
You have been (Thou have been).	You have been.
He have been.	They have been.

Past Perfect.

I had been.	We had been.
You had been (Thou had been).	You had been.
He had been.	They had been.

Imperative Mode.

Present.

Be, do be.

Infinitives.

Root-Infinitives.

Present.	Perfect.
[To] be.	[To] have been.

Infinitives in "-ing."

Present.	Perfect.
Being.	Having been.

Participles.

Present.	Past.	Perfect.
Being.	Been.	Having been.

178. Conjugation of "Call."—The conjugation of

[1] For subjunctive verb-phrases formed with "may," "might," "should," and "would" see **162**.

the verb "call," which may be taken as a type of all regular verbs, is given below. For the sake of brevity, only the third person singular is given in the indicative and subjunctive, since the other forms may be easily supplied :—

Active Voice.

Indicative Mode.

Present.	Present Emphatic	Present Progressive.
He calls.	He does call.	He is calling.
Past.	**Past Emphatic.**	**Past Progressive.**
He called.	He did call.	He was calling.
Future.		**Future Progressive.**
He will call.		He will be calling.
Present Perfect.		**Present Perfect Progresive.**
He has called.		He has been calling.
Past Perfect.		**Past Perfect Progressive.**
He had called.		He had been calling.
Future Perfect.		**Future Perfect Progressive.**
He will have called.		He will have been calling.

Subjunctive Mode.[1]

(Often preceded by "if.")

Present.	Present Emphatic.	Present Progressive.
He call.	He do call.	He be calling.
Past.	**Past Emphatic.**	**Past Progressive.**
He called.	He did call.	He were calling.
Present Perfect.		**Present Perfect Progresive.**
He have called.		He have been calling.
Past Perfect.		**Past Perfect Progressive.**
He had called.		He had been calling.

[1] For subjunctive verb-phrases formed with "may," "might," "should," and "would" see **162.**

Imperative Mode.

Present.	Present Emphatic.	Present Progressive.
Call.	Do call.	Be calling, do be calling.

Infinitives.

Root-Infinitives.

Present.	Present Progressive.
[To] call.	[To] be calling.
Perfect.	**Perfect Progressive.**
[To] have called.	[To] have been calling.

Infinitives in "ing."

Present.	Perfect.	Perfect Progressive.
Calling.	Having called.	Having been calling.

Participles.

Present.	Past.
Calling.	Called.
Perfect.	**Perfect Progressive.**
Having called.	Having been calling.

Passive Voice.

Indicative Mode.

Present.	Present Progressive.
He is called.	He is being called.
Past.	**Past Progressive.**
He was called.	He was being called.

Future.
He will be called.

Present Perfect.
He has been called.

Past Perfect.
He had been called.

Future Perfect.
He will have been called.

Subjunctive Mode.[1]

(Often preceded by "if.")

Present.	Past.	Past Progressive.
He be called.	He were called.	He were being called.

Present Perfect.	Past Perfect.
He have been called.	He had been called.

Imperative.

Present.	Present Emphatic.
Be called.	Do be called.

Infinitives.

Present.	Perfect.
[To] be called.	[To] have been called.

Participles.

Present.	Past.	Perfect.
Being called.	Called.	Having been called.

179. How to Parse Verbs.—To parse a finite verb we must give its—

(1) Class: whether transitive or intransitive.

(2) Principal parts.

(3) Voice.

(4) Mode.

(5) Tense.

(6) Person.

(7) Number.

(8) Construction.

[1] For subjunctive verb-phrases formed with "may," "might," "should," and "would" see **162.**

To parse an infinitive or a participle we must give its—

(1) Class: whether transitive or intransitive.

(2) Voice.

(3) Tense.

(4) Construction.

EXERCISE 162.

Parse the verbs and verb-phrases in the following sentences; also the infinitives and participles that are not used with auxiliaries to form verb-phrases:—

1. She watches him as a cat would watch a mouse.

2. What is read twice is commonly better remembered than what is transcribed.

3. A man may write at any time if he will set himself doggedly to it.

4. A falcon, towering in her pride of place,
Was by a mousing owl hawked at and killed.

5. When that the poor have cried, Cæsar hath wept;
Ambition should be made of sterner stuff.

6. The moving moon went up the sky,
And nowhere did abide;
Softly she was going up,
And a star or two beside.

7. Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade
But doth suffer a sea-change
Into something rich and strange.

8. True ease in writing comes from art, not chance,
As those move easiest who have learned to dance;
'Tis not enough no harshness gives offense,—
The sound must seem an echo to the sense.

9. Of all the wonders that I yet have heard,
It seems to me most strange that men should fear;
Seeing that death, a necessary end,
Will come when it will come.

10. Had I but served my God with half the zeal
I served my king, he would not in mine age
Have left me naked to mine enemies.

11. Blandishments will not fascinate us, nor will threats of a "halter" intimidate. For, under God, we are determined that wheresoever, whensoever, or howsoever we shall be called to make our exit, we will die free men.—*Josiah Quincy, Jr.:* "Observations on the Boston Port Bill, 1774."

12. Yesterday the greatest question was decided which ever was debated in America; and a greater perhaps never was, nor will be, decided among men. A resolution was passed without one dissenting colony, that these United Colonies are, and of right ought to be, free and independent States.—*John Adams:* Letter to Mrs. Adams, July 5, 1776.

CHAPTER VII

OF ADVERBS

An **Adverb** is a word used to modify a verb, adjective, or other adverb.

Most adverbs are used only with verbs; hence the name "adverb." The adverbs that are used with adjectives or other adverbs are few in number.

180. Adverbs Classified According to Meaning.— Classified according to meaning, adverbs are of six kinds :—

(1) *Adverbs of time:* as, "Let us go *now*."
(2) *Adverbs of place:* as, "Come *here*."
(3) *Adverbs of manner:* as, "He fought *bravely*."
(4) *Adverbs of degree:* as, "He talks *little*."
(5) *Adverbs of cause:* as, "*Why* did you come?"
(6) *Adverbs of assertion:* as, "*Perhaps* I can help you;" "*No;* you can *not* help me."

"No" and "yes," which are used by themselves as the equivalents of sentences, are classed as adverbs for historical reasons.

EXERCISE 163.

Construct sentences illustrating the different kinds of adverbs, classified according to meaning.

181. Adverbs Classified According to Use.—Classified according to use, adverbs are of three kinds :—

1. *Limiting Adverbs*, used to modify the meaning of a verb, an adjective, or an adverb: as, "He walked *rapidly*;" "She is *very* pretty, and talks *exceedingly well*."

2. *Interrogative Adverbs*, used to ask questions: as, "*When* did you arrive?"

3. *Conjunctive Adverbs*, used to introduce clauses: as, "We went on to Paris, *where* we stayed a week."

Conjunctive adverbs shade off into conjunctions, from which they frequently cannot be distinguished.

EXERCISE 164.

Construct sentences illustrating the different kinds of adverbs, classified according to use.

182. Adverbs Classified According to Form.—Classified according to form, adverbs are of three kinds :—

1. *Simple Adverbs*, which express their meaning without the aid of an adverbial termination: as, "Come *here*;" "That is *too* bad." This class includes nouns and adjectives that are made into adverbs by being set in an adverbial position: as, "He was *stone* dead;" "Pull *hard*."

2. *Flexional Adverbs*, which have distinctive adverbial terminations: as, "You acted *wisely*."

3. *Phrasal Adverbs*, which are idiomatic adverbial phrases that cannot easily be separated into parts. The following are common examples:—

arm-in-arm	at once	in vain
as yet	at worst	now-a-days
at all	by all means	of course
at best	by far	of late
at large	face to face	of old
at last	for good	on high
at least	ere long	one by one
at length	in general	two by two
at most	in short	

The most common form of adverb in literary English is the form in "-ly." It is made freely from all kinds of adjectives except those that already end in "-ly." Adjectives that already end in "-ly," as "lively" and "friendly," usually have no corresponding adverb. We use instead some adverbial phrase: as, "in a friendly way;" "in a lively manner."

EXERCISE 165.

Tell which of the italicized words is correct according to the best usage, and give the reason:—

1. She gets her lessons *easy* (*easily*) enough.
2. Are you coming with us? *Sure* (*surely*).
3. Speak *slow* (*slowly*) and *distinct* (*distinctly*).
4. He could *scarce* (*scarcely*) control his feelings.
5. A person should dress *suitable* (*suitably*) to his station.

183. Comparison of Adverbs.—Many adverbs denote ideas that vary in degree, and therefore they admit of comparison, like adjectives (127).

Monosyllabic adverbs (and a few others) usually form their comparative and superlative degrees by adding "-er" and "-est:" as, "Pull *harder*."

Adverbs in "-ly" usually form the comparative and superlative by prefixing "more" and "most:" as, "He felt it *most keenly*."

In other respects the comparison of adverbs resembles in form and meaning the comparison of adjectives.

EXERCISE 166.

Tell which of the italicized expressions is preferable, and give the reason :—

1. I can study *easiest* (*most easily*) in the morning.

2. He writes *plainer* (*more plainly*) than he used to.

3. You ought to value your privileges *higher* (*more highly*).

4. Which can run the *faster* (*fastest*), Connor or Boardman?

5. Which is the *farther* (*farthest*) north, New York, Chicago, or San Francisco?

184. Adjective or Adverb.—It is sometimes a question whether to use an adjective or an adverb after such verbs as "grow," "look," "sound," "smell," "taste." If the added word applies to the subject of the verb, it should be an adjective; if to the verb, it should be an adverb. We say, "We feel *warm*," when we mean that we are warm; we say, "We feel *warmly* on this subject," when we mean that our feelings are stirred up. In the first sentence "warm" is an attribute complement; in the second, "warmly" is a modifier of the verb. As a rule, it is proper to use an adjective whenever the verb resembles in meaning some form of the verb "be" or "seem;" otherwise we use an adverb. Sometimes we may use either adjective or adverb, with no difference in meaning: as, "We arrived *safe* (*safely*)."

EXERCISE 167.

1. *Distinguish between :—*

1. That looks *good* (*well*).

2. We found the way *easy* (*easily*).

3. The potatoes are boiling *soft* (*softly*).

4. The new bell-boy appeared *prompt* (*promptly*).

2. *Tell which of the italicized words is correct, and give the reason:—*

1. She plays very *good* (*well*).

2. The door shut *easy* (*easily*).

3. Deal *gentle* (*gently*) with them.

4. How *sweet* (*sweetly*) those blossoms smell!

5. He stood *firm* (*firmly*) in spite of opposition.

6. He felt *awkward* (*awkwardly*) in her presence.

7. She looks *beautiful* (*beautifully*) in a pink gown.

8. He did not act *awkward* (*awkwardly*) in her presence.

9. The wind blows *cold* (*coldly*) through the gaps in these mountains.

185. Position of Adverbs.—Adverbs, like other modifiers, should be placed next to the word or words that they modify.

The word "only" requires special care, as will appear from observing how changes in its position affect the meaning of the following sentences:—

(*a*) *Only* he lost his hat. (*b*) He *only* lost his hat. (*c*) He lost *only* his hat. (*d*) He lost his *only* hat. (*e*) He lost his hat *only*.

As a general rule, "only" should be placed immediately before what it is intended to modify. Occasionally, when no ambiguity would arise (as at the end of sentences), it may be placed after the word it modifies, with an emphatic, almost disparaging effect: as, "He lost his hat *only*."

186. How to Parse Adverbs.—To parse an adverb we must give its—

(1) Class according to (*a*) meaning, (*b*) use, and (*c*) form.
(2) Comparison.
(3) Construction.

CHAPTER VIII

OF PREPOSITIONS

A **Preposition** is a word placed before a noun or a pronoun to show its relation to some other word.

The function of a preposition is to bring a noun or a pronoun into a modifying relation with a noun, a pronoun, an adjective, a verb, or an adverb: as, "The book *on* the table;" "What *in* the world was that?" "I am sorry *for* them;" "We traveled *through* England;" "He stayed out *in* the cold."

187. Prepositions Classified.—The following is a classified list[1] of the prepositions in common use:—

Simple Prepositions.

after	down	in	over	to
at	ere	of	since	under
but	for	off	through	up
by	from	on	till	with

Compound Prepositions.

abroad	around, round	between	until
about	aslant	betwixt	unto
above	athwart	beyond	upon
across	before	despite	within
against	behind	into	without
along	below	throughout	
amidst, amid	beneath	toward, towards	
among, amongst	beside, besides	underneath	

[1] *To the Teacher.*—This list is for reference, not for memorizing.

Prepositions Derived from Verbs.

barring	past	respecting
concerning	pending	saving, save
during	notwithstanding	touching
excepting, except	regarding	

Phrasal Prepositions.

according to	by way of	in opposition to
apart from	for the sake of	in place of
as for	in accordance with	in preference to
as regards	in addition to	in spite of
as to	in case of	instead of
because of	in compliance with	on account of
by means of	in consequence of	out of
by reason of	in front of	with regard to

EXERCISE 169.

Construct sentences illustrating the use of such prepositions as the teacher may select.

188. Objects of Prepositions.—The word following a preposition is called its **Object,** and is in the objective case. It is commonly a noun or a pronoun; but it may be any word or group of words used as a noun: as,

(1) *Noun:* Come into the *garden.*
(2) *Pronoun:* I stood behind *him.*
(3) *Adverb:* I never felt it till *now.*
(4) *Adjective:* Lift up your eyes on *high.*
(5) *Prepositional phrase:* He stepped from *behind the tree.*
(6) *Infinitive phrase:* None knew thee but *to love thee.*
(7) *Clause:* Listen to *what I say.*

Used before clauses, prepositions often become indistinguishable from conjunctions: as, "He came *before* I did.

EXERCISE 170.

Construct sentences illustrating the different kinds of object that a preposition may have.

189. Prepositional Phrases.—A phrase consisting of a preposition and its object, with or without modifiers, is called a **Prepositional Phrase.** If it modifies a noun or a pronoun, it is an **Adjective Phrase** : as, "The wages *of sin* is death." If it modifies a verb, an adjective, or an adverb, it is an **Adverbial Phrase** : as, "Man shall not live *by bread alone*."

Occasionally a prepositional phrase is used as a noun: as, "*Over the fence* is out." In such cases there is really an ellipsis of some word which the prepositional phrase modifies.

EXERCISE 171.

Construct two sentences containing adjective prepositional phrases ; two containing adverbial prepositional phrases.

190. Position of Prepositions.—Ordinarily a preposition, as its name implies, is placed before its object: as, "I sprang *to* the *window*." Sometimes, however, it is put after its object: as, "*What* are we coming *to ?* "

To the Teacher—The theory, advanced by some grammarians, that a sentence should not end with a preposition, is not supported by the practice of the best writers, as may be seen from the following representative quotations:—

"Some little toys that girls are fond *of*."—*Swift.*
"You see what my tricks have brought me *to*."—*Goldsmith.*
"What god doth the wizard pray *to?*"—*Hawthorne.*
"Rather bear those ills we have
Than fly to others that we know not *of*."—*Shakespeare.*

The following sentences are entirely in accord with the best English idiom:—

What are you looking at?	What are you thinking of?
What did you ask for?	That is all I came for.

191. Special Use of Some Prepositions.—Prepositions play a very important part in our language, and have many idiomatic uses. Most of these can be learned only by observing the custom of good speakers and writers. The following notes on some special uses of a few prepositions may prove helpful:—

At, in:—Before names of places to denote "where," *at* is used when the place is viewed as a mere point; *in* is used when the speaker desires to make prominent the idea "within the bounds of:" as, "He arrived *at* Liverpool in the morning and remained *in* that city two days."

Compare to, compare with:—We compare one thing *to* another to show similarity: as, "Burke *compared* the parks of a city *to* the lungs of the body." We compare one thing *with* another to show either similarity or difference, especially difference: as, "*Compare* our comfort *with* their poverty."

Confide in, confide to:—*Confide in* means "trust in:" as, "*In* thy protection I *confide*." *Confide to* means "intrust to:" as, "He *confided* the secret *to* his mother."

Differ from, differ with:—We use *differ from* when we refer to unlikeness between objects; when we refer to disagreement in opinion we use either *differ from* or *differ with:* as, "These two

books differ entirely *from* each other;" "I differ *from* or *with* the honorable gentleman on that point."

Different from:—According to the best usage the proper preposition after "different" and "differently" is *from:* as, "He is very *different from* his brother."

Like:—*Like*, which is historically an adjective or an adverb, is in some of its uses frequently called a preposition, because it resembles a preposition in function: as, "Quit yourselves *like* men;" "She looks *like* him." Since, however, it admits of comparison, some grammarians prefer to call it, even in these sentences, an adjective or an adverb governing the objective case. Similar remarks apply to some of the uses of *near*.

Of:—*Of* is often used to denote identity; and then the prepositional phrase has the force of an appositive: as, "the city *of* St. Louis," "the State *of* Ohio," "the island *of* Cuba."

Wait for, wait on:—*Wait for* means "await:" as, "We will *wait for* you at the corner." *Wait on* means "attend:" as, "At dinner the women *waited on* the men."

EXERCISE 172.

Fill the following blanks with appropriate prepositions:—

1. The king confided —— his ministers.

2. We stayed —— London two weeks —— the Victoria Hotel.

3. The marriage customs of the Russians are very different —— ours.

4. He says that he shall be back in an hour; but we cannot wait —— him.

5. Admiral Dewey remained —— the Philippines a year after his victory —— Manila Bay.

6. The conspirators confided the execution of their plot —— the younger of their numbest.

7. We arrived —— Paris in the evening. —— that city we stayed —— the Hotel Normandie.

8. He who compares his own condition —— that of others will find that he has many reasons for thinking himself fortunate.

192. How to Parse Prepositions.—To parse a preposition one must give—

(1) Its object.
(2) The construction of the phrase which it introduces.

EXERCISE 173.

Parse the prepositions in Exercise 162.

CHAPTER IX

OF CONJUNCTIONS

A **Conjunction** is a word used to connect sentences, phrases, or words.

Conjunctions must be carefully distinguished from prepositions and relative pronouns, which are also connecting words. A *preposition* introduces a modifying phrase; a *relative pronoun* stands for a noun with which it connects a modifying clause; a *conjunction* merely connects clauses, phrases, or words that have the same grammatical construction.

Sometimes a conjunction is used at the beginning of a paragraph to connect it with what precedes.

The most important conjunctions are: "and," "as," "although," "though," "because," "but," "for," "however," "if," "lest," "nevertheless," "nor," "or," "since," "still," "than," "that," "therefore," "wherefore," "whether," "unless," "yet."

193. Classification of Conjunctions.—Conjunctions may be arranged in two general classes:—

(1) *Coördinating Conjunctions*, which connect words, phrases, or independent clauses: as, "Sink *or* swim;" "By the people *and* for the people;" "I ran fast, *but* I missed the train."

(2) *Subordinating Conjunctions*, which introduce subordinate clauses: as, "I came *because* you called me;" "Guy is older *than* Lewis [is];" "Galileo taught *that* the earth moves;" "*Unless* it rains, we shall all go."

194. Correlative Conjunctions.—Conjunctions are sometimes used in pairs, the first of the pair indicating that something will presently be added: as,

"His conduct was *neither* wise *nor* just;" "*Both* John *and* Henry may go with you."

Definition.—Conjunctions used in pairs are called **Correlative Conjunctions.**

The most common correlative conjunctions are: "both — and," "either — or," "neither — nor," "whether—or," "not only—but also."

When conjunctions are used as correlatives, as "both—and," "either—or," each of the correlated words should be so placed as to indicate clearly what ideas are to be connected in thought. This principle is violated in "He *not only* visited Paris, *but* Berlin *also*." In this sentence the position of "not only" before the verb "visited" leads one to expect some corresponding verb in the second part of the sentence; in fact, however, the two connected words are "Paris" and "Berlin;" "visited" applies to both. This meaning is clearly indicated by putting "not only" before "Paris:" thus, "He visited *not only* Paris, *but* Berlin *also*." As a rule, the word after the first correlative should be the same part of speech as the word after the second correlative.

195. Phrasal Conjunctions.—The following expressions are best parsed as **Phrasal Conjunctions** :—

as if	as sure as	in order that
as though	except that	for as much as
as long as	in case that	provided that
as soon as		

196. How to Parse Conjunctions.—To parse a conjunction we must tell—

(1) Its class.
(2) What it connects.

EXERCISE 174.

1. *Review Exercises* 79 *and* 80.
2. *Parse the conjunctions in Exercise* 162.

CHAPTER X

OF INTERJECTIONS

An **Interjection** is a word used as a sudden expression of feeling, but not forming part of a sentence.

197. Classification of Interjections. — Interjections may be arranged in three general classes :—

1. *Simple Interjections*, which are never anything else than interjections: as, "Oh!" "eh!" "hurrah!" "pooh!" "pshaw!" "tut!"

2. *Secondary Interjections*, which are other parts of speech used as interjections: as, "Mercy!" "farewell!" "nonsense!"

3. *Phrasal Interjections*, which are groups of words used as single interjections: as, "Goodness gracious!"

EXERCISE 175.

Point out the interjections in Exercise 81.

APPENDIX

LIST OF STRONG AND IRREGULAR WEAK VERBS

THE forms given in the following list are all supported by good usage; but they are not in all cases the only authorized forms. For full information on the subject, students must have recourse to the best dictionaries.

Present.	Past.	Past Participle.
abide	abode	abode
alight	alighted, alit	alighted, alit
arise	arose	arisen
am (be)	was	been
awake	awoke, awaked	awaked
bear ("bring forth")	bore	born
bear ("carry")	bore	borne
beat	beat	beaten
begin	began	begun
behold	beheld	beheld
bend	bent	bent
bereave	bereft, bereaved	bereft, bereaved
beseech	besought	besought
bet	bet	bet
bid ("command")	bade	bidden
bid ("offer money")	bid	bid
bind	bound	bound
bite	bit	bitten
bleed	bled	bled
blend	blent, blended	blent, blended
blow	blew	blown
break	broke	broken
breed	bred	bred
bring	brought	brought

Present.	Past.	Past Participle.
build	built	built
burst	burst	burst
buy	bought	bought
cast	cast	cast
catch	caught	caught
chide	chid	chidden
choose	chose	chosen
cleave ("adhere")	cleaved	cleaved
cleave ("split")	clove, cleft	cloven, cleft
cling	clung	clung
come	came	come
cost	cost	cost
creep	crept	crept
cut	cut	cut
deal	dealt	dealt
dig	dug, digged	dug, digged
do	did	done
draw	drew	drawn
dress	drest, dressed	drest, dressed
drink	drank	drunk
drive	drove	driven
dwell	dwelt	dwelt
eat	ate	eaten
fall	fell	fallen
feed	fed	fed
feel	felt	felt
fight	fought	fought
find	found	found
flee	fled	fled
fling	flung	flung
fly	flew	flown
forbear	forbore	forborne
forget	forgot	forgotten
forsake	forsook	forsaken
freeze	froze	frozen
get	got	got

Present.	Past.	Past Participle.
gild	gilt, gilded	gilt, gilded
give	gave	given
go	went	gone
grind	ground	ground
grow	grew	grown
hang	hung, hanged [1]	hung, hanged [1]
have	had	had
hear	heard	heard
heave	hove, heaved [2]	hove [2], heaved
hew	hewed	hewn
hide	hid	hidden
hit	hit	hit
hold	held	held
hurt	hurt	hurt
keep	kept	kept
kneel	knelt, kneeled	knelt, kneeled
knit	knit, knitted	knit, knitted
know	knew	known
lade	laded	laded, laden
lay	laid	laid
lead	led	led
leave	left	left
lend	lent	lent
let	let	let
lie ("recline")	lay	lain
lie ("tell a falsehood")	lied	lied
light	lighted, lit	lighted, lit
lose	lost	lost
make	made	made
mean	meant	meant
meet	met	met
pay	paid	paid
put	put	put
quit	quit, quitted	quit, quitted

[1] "Hanged" is used only of execution by hanging.

[2] "She *heaved* a sigh;" "The crew *hove* the cargo overboard."

Present.	Past.	Past Participle.
read	read	read
rend	rent	rent
rid	rid	rid
ride	rode	ridden
ring	rang	rung
rise	rose	risen
rive	rived	riven, rived
run	ran	run
say	said	said
see	saw	seen
seek	sought	sought
seethe (intransitive)	seethed	seethed
seethe (transitive)	seethed, sod	seethed, sodden
sell	sold	sold
send	sent	sent
set	set	set
shake	shook	shaken
shed	shed	shed
shine	shone	shone
shoe	shod	shod
shoot	shot	shot
show	showed	shown
shred	shred, shredded	shred, shredded
shrink	shrank	shrunk
shrive	shrove, shrived	shriven, shrived
shut	shut	shut
sing	sang	sung
sink	sank	sunk
sit	sat	sat
slay	slew	slain
sleep	slept	slept
slide	slid	slidden, slid
sling	slung	slung
slink	slunk	slunk
slit	slit	slit
smell	smelt, smelled	smelt, smelled

Present.	Past.	Past Participle.
smite	smote	smitten
sow	sowed	sowed, sown
speak	spoke	spoken
speed	sped	sped
spell	spelt, spelled	spelt, spelled
spend	spent	spent
spill	spilled, spilt	spilled, spilt
spin	spun	spun
spit	spit	spit
split	split	split
spoil	spoiled, spoilt	spoiled, spoilt
spread	spread	spread
spring	sprang	sprung
stand	stood	stood
stave	stove, staved	stove, staved
stay	stayed, staid	stayed, staid
steal	stole	stolen
stick	stuck	stuck
sting	stung	stung
stink	stunk	stunk
strew	strewed	strewn
stride	strode	stridden
strike	struck	struck, stricken
string	strung	strung
strive	strove	striven
swear	swore	sworn
sweep	swept	swept
swell	swelled	swelled, swollen
swim	swam	swum
swing	swung	swung
take	took	taken
teach	taught	taught
tear	tore	torn
tell	told	told
think	thought	thought
thrive	throve, thrived	thriven, thrived

Present.	Past.	Past Participle.
throw	threw	thrown
thrust	thrust	thrust
tread	trod	trodden
wake	woke, waked	woke, waked
wear	wore	worn
weave	wove	woven
weep	wept	wept
wet	wet	wet
win	won	won
wind	wound	wound
wring	wrung	wrung
write	wrote	written

PART III

LESSONS IN COMPOSITION

PREFACE

"Lessons in Composition" is intended to provide an outline of constructive work in English for the last two years of the elementary school. The exercises are planned for one or two lessons each week, but it will be found easy to adapt them to a larger number. The material included is typical and represents, it is believed, all the best modern methods and devices without undue emphasis upon any.

The arrangement, it will be observed, is analytic, beginning with the whole composition and ending with the word. At the same time a variety of practical work is suggested in each section, so that there will be no loss of interest at any point. All forms of composition, oral and written, including letters, are distributed throughout the two years.

The mechanical aspects of composition have been kept in the background. Punctuation and kindred matters, as ends in themselves, are of slight interest to children. The aim has been to gather a body of attractive subject-matter about which pupils will enjoy thinking, talking, and writing. This is drawn from three sources: the pupil's own experience, English literature, and such school subjects as history and geography. Moreover, attention has been

centered primarily on talking and writing about this subject-matter in such a way as to accomplish a definite purpose. Practice in composition, to be worth anything, must proceed from an aim which seems both real and worthy to the children themselves. When a genuine and intelligent enthusiasm for the learning of good English is engendered, the drudgery of mechanical matters disappears. Children are willing to take pains when it appears there is something to be gained by doing so.

In aim and spirit "Lessons in Composition" is in substantial harmony with "Lessons in Language and Literature," which it follows, and with "A Modern English Grammar," which it is intended to accompany. Many items ordinarily included in a book of composition lessons have been omitted because they are already sufficiently emphasized in other parts of the series.

INTRODUCTION

You must not think of composition as some strange new thing, likely to be both difficult and uninteresting. Every pupil who will use this book has been composing almost all his life. For composition is merely "putting together" your ideas and expressing them, and this you have been doing ever since you learned to talk. It is only because we do not talk or write as well as we should like that we study composition.

There are two respects in which the talking and writing of most of us need improvement. Either we are not clear or we are not interesting; and very often we are neither. This is because we do not know how to think clearly, or to observe closely; or how to put our words into sentences, our sentences into paragraphs, or how to arrange our paragraphs. We can learn these things if we will give our minds to it, try always to make what we have to say both clear and interesting, and, above all, learn from really good writers how they have succeeded where we have failed.

The following lessons are intended to help you learn how to address others so that they will easily understand you and be glad to listen to what you

have to say. It may seem to you now that learning to express your ideas is not of great importance, but if you will think a moment you will surely believe that it is. Lawyers will tell you that half the lawsuits occur because people misunderstand each other. Remember, in the next place, that we do not live by ourselves, but in a community, and if we are to have any influence with our neighbors we must be able to persuade them to our way of thinking. Moreover, many who study these lessons will one day speak from the platform, or write for the papers, or compose books; all will certainly write many letters. Doubtless you will be able to think of many more reasons for learning to speak well and write well—so that you can tell a good story, for instance.

At all events there is another side to the study of composition which you must never forget. There is no better way to learn how to understand and enjoy the good speaking and writing of others than by trying to improve your own. No doubt you will agree that everyone should be at home in the great world of books in which you can travel far and wide and meet whom you will. Remember that every effort you make to master the art of language is fitting you to become a good reader, one who understands and enjoys to the full the best books of every kind.

Whatever benefit comes to you from studying these lessons will come through your own earnest

efforts. Learn to see with your own eyes, hear with your own ears, and think for yourself. The interesting books you read were written by men who found something interesting where others saw nothing. Resolve that you will find something worth saying or writing every day, and that you will express it appropriately. If you will honestly do this you will be both surprised and gratified to note the progress you are making in the art of English Composition.

SUGGESTIONS TO THE TEACHER

"Lessons in Composition" has been arranged so as to make the work of the teacher easy but not so as to make her unnecessary. Skill in any art can be obtained only by much intelligent practice. Each teacher must inevitably adopt the best text-book obtainable to the needs of the particular pupils in her care.

The length of time, therefore, to be spent upon any of the principles here set forth will depend upon circumstances. It is assumed that classes using the book are also studying literary classics, and the method here employed should be applied freely to such additional selections as may seem wise or necessary. Results are to be measured, not in terms of so many pieces studied or exercises performed, but in the pupils' intelligent interest and in their ability to think, express, and criticise.

It should be the aim of the teacher to cause the pupils to become able to criticise their own work and that of their classmates. In bringing this about attention must be centered from time to time upon a few really important matters, with clear statement and apt illustration from the teacher, so that the

pupils read or listen with these points definitely in mind.

Emphasis should be laid upon oral composition, both for the sake of oral expression, and as a preparation for writing. Let there be much talking, provided only that it be purposeful and well planned. The American citizen should be able to think on his feet.

It should be remembered that training in English involves the ear. Reading aloud, by both pupils and teacher, should be much resorted to as a means of ascertaining the qualities of a piece of writing and of developing the language sense.

Although the external forms of composition have been kept in the background, it is not intended that they shall be overlooked. When the first written composition is prepared the pupils should receive the necessary directions for writing and folding. They should be required to use white paper, about eight by ten inches in size; to write on one side only, with black ink; to write the title in the middle of the first line, underscore it, and leave a double space; to leave a common margin of one inch and a paragraph margin of two; to read their themes carefully before handing them in to see that there are no mistakes in spelling, capitals, or punctuation; and, finally, to number each page, fold the whole lengthwise, and with the crease lying to the left, indorse near the top with their name, the date, and

the title. Rules of punctuation will be found at the close of the grammar and the forms of letters in "Lessons in Language and Literature."

Every teacher of composition should have at hand and use freely some of the many excellent manuals of composition now to be had. Among the best of these are Thorndike (Century), Scott "Elementary English Composition," (Allyn and Bacon), Carpenter "Elements of Rhetoric,(Macmillan), Lewis "First Manual of Composition and a First Book in Writing English,"(Macmillan). For suggestions on method and spirit of the work Chubb's "Teaching of English" (Macmillan) is invaluable.

CHAPTER I

THE COMPOSITION AS A WHOLE

Read the following poem :—

HERVÉ RIEL.

On the sea and at the Hogue, sixteen hundred ninety-two,
Did the English fight the French,—woe to France!
And, the thirty-first of May, helter-skelter thro' the blue,
Like a crowd of frightened porpoises a shoal of sharks pursue,
Came crowding ship on ship to St. Malo on the Rance,
With the English fleet in view.

'Twas the squadron that escaped, with the victor in full chase;
First and foremost of the drove, in his great ship, Damfreville;
Close on him fled, great and small,
Twenty-two good ships in all;
And they signalled to the place
"Help the winners of a race!
Get us guidance, give us harbor, take us quick—or, quicker still,
Here's the English can and will!"

Then the pilots of the place put out brisk and leapt on board;
"Why, what hope or chance have ships like these to pass?" laughed they:
"Rocks to starboard, rocks to port, all the passage scarred and scored,
Shall the *Formidable* here, with her twelve and eighty guns
Think to make the river-mouth by the single narrow way,
Trust to enter where 'tis ticklish for a craft of twenty tons,
And with flow at full beside?
Now 'tis slackest ebb of tide.
Reach the mooring? Rather say,
While rock stands or water runs,
Not a ship will leave the bay!"

Then was called a council straight.
Brief and bitter the debate:
"Here's the English at our heels; would you have them take in tow
All that's left us of the fleet, linked together stern and bow,
For a prize to Plymouth Sound?
Better run the ships aground!"
(Ended Damfreville his speech.)
Not a minute more to wait!
"Let the Captains all and each
Shove ashore, then blow up, burn the vessels on the beach!
France must undergo her fate.

"Give the word!" But no such word
Was ever spoke or heard;
For up stood, for out stepped, for in struck amid all these
—A Captain? A Lieutenant? A Mate—first, second, third?
No such man of mark, and meet
With his betters to compete!
But a simple Breton sailor pressed by Tourville for the fleet,
A poor coasting-pilot he, Hervé Riel the Croisickese.

And "What mockery or malice have we here?" cries Hervé Riel:
"Are you mad, you Malouins? Are you cowards, fools, or rogues?
Talk to me of rocks and shoals, me who took the soundings, tell
On my fingers every bank, every shallow, every swell
'Twixt the offing here and Greve where the river disembogues?
Are you bought by English gold? Is it love the lying's for?
Morn and eve, night and day,
Have I piloted your bay,
Entered free and anchored fast at the foot of Solidor.
Burn the fleet and ruin France? That were worse than fifty Hogues!
Sirs, they know I speak the truth! Sirs, believe me there's a way!
Only let me lead the line.
Have the biggest ship to steer,
Get this *Formidable* clear,

Make the others follow mine,
And I lead them, most and least, by a passage I know well,
Right to Solidor past Greve,
And there lay them safe and sound;
And if one ship misbehave,
—Keel so much as grate the ground,
Why, I've nothing but my life,—here's my head!" cries Hervé Riel.

Not a minute more to wait.
"Steer us in then, small and great!
Take the helm, lead the line, save the squadron!" cried its chief.
Captains, give the sailor place!
He is Admiral, in brief.
Still the north-wind by God's grace!
See the noble fellow's face
As the big ship with a bound,
Clears the entry like a hound,
Keeps the passage as its inch of way were the wide sea's profound!
See, safe thro' shoal and rock,
How they follow in a flock,
Not a ship that misbehaves, not a keel that grates the ground,
Not a spar that comes to grief!
The peril, see, is past,
All are harboured to the last,
And just as Hervé Riel hollas "Anchor!"—sure as fate
Up the English come, too late.

So, the storm subsides to calm:
They see the green trees wave
On the heights o'erlooking Greve.
Hearts that bled are staunched with balm.
"Just our rapture to enhance,
Let the English rake the bay,
Gnash their teeth and glare askance
As they cannonade away!
'Neath rampired Solidor pleasant riding on the Rance!"
Now hope succeeds despair on each Captain's countenance!
Out burst all with one accord,

"This is Paradise for Hell!
Let France, let France's King
Thank the man that did the thing!"
What a shout, and all one word,
"Hervé Riel!"
As he stepped in front once more,
Not a symptom of surprise
In the frank blue Breton eyes,
Just the same man as before.

Then said Damfreville, "My friend,
I must speak out at the end,
Tho' I find the speaking hard.
Praise is deeper than the lips;
You have saved the King his ships,
You must name your own reward.
'Faith our sun was near eclipse!
Demand whate'er you will,
France remains your debtor still.
Ask to heart's content and have! or my name's not Damfreville."

Then a beam of fun outbroke
On the bearded mouth that spoke,
As the honest heart laughed through
Those frank eyes of Breton blue:
"Since I needs must say my say,
Since on board the duty's done,
And from Malo Roads to Croisic Point, what is it but a run?—
Since 'tis ask and have, I may—
Since the others go ashore—
Come! A good whole holiday!
Leave to go and see my wife, whom I call the Belle Aurore!"
That he asked and that he got,—nothing more.

Name and deed alike are lost:
Not a pillar nor a post
In his Croisic keeps alive the feat as it befell;
Not a head in white and black

On a single fishing smack,
In memory of the man but for whom had gone to wrack
  All that France saved from the fight whence England bore the bell.
Go to Paris: rank on rank
  Search the heroes flung pell-mell
On the Louvre, face and flank!
  You shall look long enough e're you come to Herve Riel.
So, for better and for worse,
Hervé Riel, accept my verse!
In my verse, Hervé Riel, do thou once more
Save the squadron, honour France, love thy wife the Bell Aurore!
—*Robert Browning.*

1. **The Topic Sentence.**—If we should wish to tell someone very briefly what Browning's poem, "Hervé Riel," is about, could we not do so in a single sentence? For instance:—"Hervé Riel, a simple Breton sailor, saved the French squadron from the British, after the battle of the Hogue, by piloting the Admiral's ship through Malo Roads." Or we might say simply this: The poem tells how a simple Breton sailor once saved the French squadron.

EXERCISE 1.

1. *Make a list of six of your favorite stories, long or short, and tell the class as briefly as you can what each one is really about. Get them to help you to cut down your statement until it is just a single sentence.*

2. *Choose in class one of the following books or pieces and let everyone in the class prepare to give in a single sentence what it is about. If the list does not suit you, add to it before making your choice.*

1. Evangeline.
2. Little Women.
3. Paul Revere's Ride.
4. The Constitution of the U. S.
5. Your text-book in Geography.
6. Young Lochinvar.
7. The Bird's Christmas Carol.
8. The Barefoot Boy.
9. Santa Filomena.
10. The Nurnberg Stove.
11. The Great Stone Face.
12. Abou Ben Adhem.

3. *If you find there is some difference of opinion as to what the book chosen really is about, discuss its meaning in class.*

4. *Imagine a conversation with an intimate friend about some book that you like and he or she doesn't like. Write your conversation in dialogue form. Before you copy, be sure that your punctuation and paragraphing are correct.*

Definition.—The subject of a story or any other piece of writing is called the **Topic.**

Definition.—A sentence that gives the topic of a piece of writing is called a **Topic Sentence.**

To the Teacher.—It has been thought wise to lighten the task of the teacher by suggesting topics for oral and written composition and of pieces of literature suitable for the exercise under consideration; but such suggestion should not be allowed in any way to fetter the teacher's choice or to cramp the originality of the pupil.

2. **The Title.**—Notice the difference between the title of a piece of writing and even the shortest topic sentence. The title suggests what the book is about, but does not really tell you; the sentence tells you. Many very different compositions might have the same title. You might write an account, for instance, of a fishing excursion you enjoyed last sum-

mer; a very good title for your story would be "A Happy Day." But suppose, instead, you wanted to explain how many ways there are in which one can spend a day happily; could you not name this very different composition also "A Happy Day."? And if a friend wanted to persuade you that the only happy day is a day when one has done somebody else a kindness, he would plainly have a right to use the same title.

EXERCISE 2.

1. *From the title "Christmas Shopping," suggest a good topic sentence for a composition telling of a little girl's trip to the shops; for one describing a business street during Christmas week; for one proving that Christmas shopping ought to be done in January.*

2. *Compose topic sentences for as many and as different compositions as you can find in each of the following titles:—*

1. A School Day.
2. Football.
3. October.
4. Picking Apples.
5. St. Patrick's Day.

Let some one put on the board a list of the topics found for each title.

3. *Bring to class a list of books that you think have especially attractive titles.*

4. *If you know one or two that have poor titles, name them in class and tell what they are really about. Some one may be able to suggest better titles.*

5. *Write a letter to a publishing house that has brought*

out a good book under a poor title. Try to prove to them that they should change the title before bringing out a second edition.

Caution.—The first thing to do when given a subject for a composition is to decide the way in which you are going to look at the subject; and this you can always show in one sentence.

The title of a composition should interest the reader as well as suggest the topic.

3. Analyzing a Selection.—If we read "Hervé Riel" again, we shall find that every one of its separate parts or stanzas has a topic of its own, and that each one of these topics contributes something to the idea we have of what the whole poem is about.

Stanza 1 tells when and where the incident took place.
Stanza 2 tells why the squadron signalled for help.
Stanza 3 tells what the pilots said.
Stanza 4 gives the decision of the officers' council.
Stanza 5 introduces the hero.
Stanza 6 tells us what he said.
Stanza 7 gives the fulfillment of his promise.
Stanza 8 tells the joy and gratitude of the Frenchmen.
Stanza 9 narrates the Admiral's offer of reward.
Stanza 10 tells what Hervé Riel asked for and got.
Stanza 11 shows why the author wanted to write the story.

EXERCISE 3.

1. *Tell the story of "Hervé Riel" as exactly as you can. Use the tense for your verbs that the author uses.*

2. *Let one member of the class take the rôle of the Admiral and another that of "Hervé Riel." Hold a conversation suggested by that in the poem.*

3. *Explain in class what each stanza or paragraph does in one of the following selections:—*

1. Young Lochinvar.
2. The King of Denmark's Ride.
3. A Waterfowl.
4. The Gray Champion.
5. A chapter in your Geography.
6. A chapter in your History.
7. A chapter in your Reading book.

4. *Write a list of the chief incidents you would introduce into a story of your own. Here are some suggestions for topics:—*

1. Hiawatha.
2. The Golden Fleece.
3. A Wrestling Match.
4. A Visit to Washington.
5. An Accident.
6. A Heroic Deed.

5. *Discuss in class the proper order for these incidents.*

Definition.—Dividing a poem or other selection into its parts to show what each part tells is called **Analyzing** the selection.

4. Making an Abstract.—By writing the topic sentences of every part of a poem or selection one after the other, it is plain that we get the whole selection in very much shortened form: thus:—

1. On the thirty-first of May, after the battle of the Hogue, the French squadron fled towards St. Malo. 2. They signalled, "Give us help, or the English will take us." 3. When the pilots arrived, they said the ships were too large to make the river mouth. 4. Then the Admiral ordered the destruction of the vessels. 5. But before the command could be carried out, one of the sailors, a poor coasting pilot named Hervé Riel, stepped forward and spoke. 6. He offered on pain of death to lead the line with the largest ship and pilot them safely through the narrow passage.

EXERCISE 4.

1. *Complete the group of sentences.*

2. *Compare these sentences with the analysis above.*

3. *Discuss the statement at the head of the section. Is there anything the abstract does not give? Is the abstract of any use?*

4. *Make such a group of sentences representing the day's lesson in geography, or in any other of your studies.*

5. *Write to a sick classmate, giving in this way the most important part of each lesson he has missed in Arithmetic; or in Geography; or in History; or in English.*

Definition.—A paragraph of topic sentences is called **An Abstract.**

5. The Topic Expressed or Understood.

Read the following selection:—

THE BUNNIES.

In spite of their dangerous adventures the bunnies enjoyed the long summer. Every morning at earliest dawn up they hopped from the forms. The spot of flattened grass where each furry body had been resting was called a "form." Away to the clover-field they went leaping, one by one. There they drank the dewdrops, and ate a breakfast of sweet green leaves. They took a nibble here and a nibble there. Then they sat up on their haunches and looked around to spy out a possible enemy. Their round eyes twinkled this way and that, and their long ears twitched nervously at every sound.

The twittering of the birds did not frighten them. They seemed

to know that there was no danger-signal in the rustling of leaves on the trees, or the splashing of frogs in the pond. Even the crackle of twigs under the footsteps of a deer did not send them running. They must have known that grass-eating animals would not harm them.

When the sunshine fell bright on some sandy hillside the bunnies went there, and stretched out like kittens in the pleasant warmth. They squirmed and blinked and turned slowly over and over. They lay on their backs and waved their paws in the air. Even then, while twisting and stretching in enjoyment, they were on the alert. At the sound of a caw from a neighboring tree, or at the sight of a hawk hovering far above, they all leapt to their feet, and scampered out of sight in a twinkling.

Then for hours they sat on their forms in the shade of the bushes and dozed, half asleep, but ready to bound away at the first hint of danger. The scream of a blue jay startled every bunny wide awake in an instant. The jays always saw everything in the woods. The bunnies waited, without stirring, till they could find out what the trouble was. Sometimes it was a dog hunting for rabbits; sometimes it was a snake coiled in the sun, or a baby fox playing with his own tail; sometimes it was only a red squirrel, chattering and scolding at the blue jay.—*Julia Schwartz:* "Wilderness Babies."

EXERCISE 5.

1. *In this account of "The Bunnies" there is a sentence that explains everything that is told about this little animal. Find it.*

2. *Begin with this sentence and tell the class as exactly as you can what the author has told. Use the same tense that the author uses.*

3. *If you know well the habits of any animal, describe them to the class in some such way as Julia Schwartz does. Make a topic sentence about the animal to begin with.*

4. *If you get your information about this animal on any special occasion, you might give an account of this occasion. How will you begin this account? How will you close it?*

5. *If you can find a topic sentence ready-made in some of the following selections, write it down; if not, make one as we did for "Hervé Riel."*

1. Tennyson's Song of the Brook.
2. Macaulay's Battle of Ivry.
3. Virginia.
4. Paul Revere's Ride.
5. How They Brought the Good News from Ghent to Aix.
6. Marjorie Daw.
7. The Mountain and the Squirrel.
8. Ye Mariners of England.
9. Rip Van Winkle.
10. Lowell's "The Fountain."

6. *Discuss in class whether it would have been a good plan if Browning had begun "Hervé Riel" with a sentence that told you what happened.*

7. *Settle the question by having half the class write the story in one way and the other half in the other. Get the teacher to decide which lot of stories is best.*

Definition.—Sometimes the sentence that tells you what the whole sentence is about can be found, ready-made, in the selection. When this is so, the **Topic Sentence** is said to be **expressed.**

Definition.—When the reader has to put the topic into his own words, the **Topic Sentence** is said to be **understood.**

6. **Making a Topical Outline.**—In the account of "The Bunnies" we can find not only a ready-made

topic sentence for the whole, but one for every separate paragraph in the selection.

EXERCISE 6.

1. *As you find the topic sentences in "The Bunnies" dictate them to a member of the class who will put them on the board in this way:—*

TOPIC OF THE WHOLE.

1. Topic of the first paragraph.
2. " " " second "
3. " " " third "
4. " " " fourth "

2. *Read a short story in class and agree upon the topic sentence of each paragraph before writing down as above. If the topic of the paragraph is not expressed, find the understood topic and put it into your own words.*

3. *Make a topic sentence for a composition of three paragraphs on one of the following subjects:—*

1. Cotton.
2. A Carpenter's Shop.
3. A Wrestling Match.
4. War.
5. An Accident.

Make a topic sentence for each paragraph. Write them as above.

4. *Write the composition, indenting the first line of each paragraph one inch. Look up the directions for writing and folding a composition, if you have forgotten them.*

5. *Write compositions on some of the topic sentences in Exercise 2, Section III as the teacher may direct.*

Definition.—A list of the topics of paragraphs in a composition is called a **Topical outline.**

Caution.—Always be sure to put the topic of the whole composition at the head of your outline, just as you put the title at the head of the copied composition.

Caution.—Always see that the outline is very neatly written and that the topic sentences are expressed as briefly and as much alike as possible.

CHAPTER II

NARRATION

7. Outlining a Story.—In the poem "*Hervé Riel*" the scene of the story is on board the Admiral's ship *Formidable*. It opens when the pilots come on board and ends when the sailor says what he would like to have. In the two opening stanzas we are told where and when the incident happened, who were in distress and why. In the concluding stanza we learn what the author thinks of the hero and of the men who forgot to do him honor. Another way to analyze the poem would be this:—

TOPIC OF THE WHOLE.

Introduction: *When:* The 31st of May after the battle of the Hogue.
Where: On the sea near Saint Malo.
Who: The defeated French squadron under Damfreville.
Why: The pursuit of the English and the dangerous passage.

Scene I. On board the *Formidable*.
1. Topic Stanza 3.
2. " " 4.
3. Conclusion Stanza 4.

Conclusion: Topic par. II.

EXERCISE 7.

1. *Complete the above outline.*

2. *Read aloud in class one or more of the following poems:—*

1. Young Lochinvar.
2. Sir Patrick Spens.
3. John Gilpin's Ride.
4. The Wreck of the Hesperus.
5. The Lady of Shalott.

3. *Decide in class who are the characters, how many scenes, where each scene opens and ends.*

4. *Make an outline by scenes.*

5. *Ask the teacher to appoint a member of the class to read Hawthorne's story of "The Ambitious Guest" or "The Snow Image" or Poe's story of "Dr. Tarr and Professor Feather," and to tell it in class as exactly as possible.*

6. *In which of these stories do you get an idea of the end before it happens? In which does the end come as a surprise?*

7. *Plan and write an original story in two scenes.*

Caution.—Observe that stories may be in one or more scenes.

Caution.—Observe that sometimes we find who the chief characters are and something about the story before the first scene opens; sometimes we do not.

To the Teacher.—It is so important here to avoid making an impression of a stereotyped form of narrative structure, that the explanation of the needful introductory elements of a story and the principles of preparation have been left largely to the teacher, the emphasis being put on the important point, that a story should proceed by scenes.

8. Making a Story Interesting : Suspense and Climax.—The test of a good story is its power to get and hold the interest of the hearer or reader. This

means more than containing some interesting incidents. A good story must be continuously interesting and must become more and more interesting as it goes along. One way to hold a person's attention is to excite his curiosity and yet not gratify it, or gratify it bit by it. It is possible, however, to hold a person's attention even when he knows what is going to happen; if a funny story gets funnier and funnier, it will be listened to even if the end is perfectly clear or if the story has often been told before. The only positive requirement is, that whatever the interest of the story, it must grow stronger and stronger until the end, or until another interest takes its place.

EXERCISE 8.

1. *Bring to class a list of stories you think interesting and show the way in which your interest is made to grow steadily stronger.*

2. *What is the most interesting moment in:*

1. Rip Van Winkle.
2. The Ambitious Guest.
3. The Great Stone Face.
4. The Pied Piper of Hamlin.
5. The Merchant of Venice.
6. The King of the Golden River.
7. The Gold Bug.
8. The Last of the Mohicans.
9. The Story of a Short Life.

3. *How is your interest sustained up to this point? After this highest point is reached, what change of interest? See whether you can find in some of the books mentioned examples of what might be called "relay interests."*

4. *Read your latest composition to the class and let them tell you whether it gets more and more interesting.*

Definition.—The method of stimulating interest by witholding something that the reader wishes to know is called **Suspense.**

Definition.—The arrangement of details in the order of their increasing interest and importance is called **Climax.**

9. **The Tense of the Verb in Story Telling.**—Telling a story is a different thing from telling about a story. In telling a story you are the author of the story, or you make believe that you are while you are telling it. If the story is true, you wish it to be believed; if it is imaginary, you wish to make it seem as real as possible. One way to make an imaginary story seem true is to use the past tense in telling it. Notice that fairy stories are always told in the past tense. In telling *about* a story, you are simply reminding your hearer of what is in the book you are speaking of, or you are reporting it to him; in this case it is well to use the present tense.

EXERCISE 9.

1. *What tense is chiefly used in "Hervé Riel"? Point out and explain the use of any other tenses. Review Exercise* 155 *in the grammar.*

2. *Tell the class briefly about some of the incidents in:*

1. Rip Van Winkle.
2. Treasure Island.
3. Oliver Twist.
4. Any other story you know well.

Use the present tense.

3. *Plan in class a composition of four paragraphs in which you show why you like a certain story. Let the first paragraph be a summary of the incidents of the story. Write on the board the topic of each of the other three paragraphs.*

4. *Write the first paragraph using the present tense.*

5. *Write in class, from memory, for a child to read.*

1. The Story of Cinderella.
2. The Gorgon's Head.
3. Baldur.
4. Ulysses.
5. The Sirens.
6. A fairy story of your own imagining.

Use the present tense.

Caution.—Always be sure to use the past tense in telling an original story.

Caution.—Take care never to change the tense of your verbs without a good reason for doing so.

10. The Story Told by the Characters.—Do you think you get a better idea of what a person says when you hear his very words or when what he said is reported to you indirectly? For instance, if you were telling a friend what your father said to you when he found that the house was on fire, would it be more interesting to say: "And my father told me to run and give the alarm"? or, "Father called out to me, 'Run! Give the alarm!'"?

EXERCISE 10.

1. *In the sentences on pp.* 70–71 *change every direct quotation you find into indirect. What effect, if any, upon the interest?*

From painting by Herzog

LANDSCAPE AND WATERFALL

2. *Tell in class one or more of the following stories without any direct quotation of what the characters said:—*

1. An incident of the French Camp.
2. The White Ship.
3. The Soldiers.
4. Annie Laurie.
5. The Walrus and the Carpenter.
6. Father William.
7. How They Brought the Good News.
8. A Generous Deed (from Couré).
9. Robin Hood and the Sheriff of Nottingham.
10. Lowell's Courtin'.

Have you improved them?

3. *Make a list of the words used in one or more of these poems to introduce direct speech. Add to it.*

4. *Re-read your own story, written according to instructions in Exercise* 5, *Section* IX, *to find out whether any part of it could be put into conversation. If so, re-write, making the change.*

5. *Read both versions to the class and let them decide which is the more interesting.*

Caution.—Observe that another way to make a story interesting is to let the characters speak for themselves.

Caution.—Vary the words and the order of the words introducing conversation. Don't say always "he said" or "said he."

CHAPTER III

DESCRIPTION

11. A Picture Study.—A picture has a topic like a story or any other kind of book. That is to say, there is one idea which it is drawn or painted to express. In a good picture all the details help to make this idea clear, just as in a long composition each of the paragraphs helps us to understand what the whole thing is about, or in a paragraph each sentence helps us to understand what the paragraph is about.

EXERCISE 11.

1. *Decide what idea you think is expressed by this picture and show the class how all the details guide you in finding that idea. If there are any details that do not help you, mention them.*

2. *If some of the class disagree as to the meaning of the picture, let them explain what they see in it. Get the class to decide which one has made the clearest and the completest explanation.*

3. *Get the teacher or some member of the class who has recently seen a great picture to describe it. Or ask the teacher to appoint a member of the class to study some great picture to tell the class about.*

4. *Find out by inquiry among your friends the mechanical process of painting a picture. Plan and write an outline for a composition on this process.*

5. *If the outline is approved, write the composition. If you prefer, put it in the form of a dialogue between you and an artist. Let this dialogue take place in the artist's studio or in a picture gallery.*

To the Teacher.—Good work may be done here with the help of reproductions of famous pictures.

12. Of Word Pictures.

Read the following selections :—

The mournful wind was up and out, shouting and chasing, the lord of the morning. Poplars swayed and tossed with a roaring swish; dead leaves sprang aloft, and whirled into space; and all the clear-swept heaven seemed to thrill with sound like a great harp. It was one of the first awakenings of the year. The earth stretched herself, smiling in her sleep; and everything leaped and pulsed to the air of the giant's movement.—*Kenneth Grahame :* "The Golden Age."

A panorama more deplorably desolate no human imagination can conceive. To the right and left, as far as the eye could reach, there lay outstretched, like ramparts of the world, lines of horribly black and beetling cliff, whose character of gloom was but the more forcibly illustrated by the surf which reared high up against it its white and ghastly crest, howling and shrieking forever. Just opposite the promontory upon whose apex we were placed, and at a distance of some five or six miles out at sea, there was visible a small, bleak-looking island; or more properly its position was discernible through the wilderness of surge in which it was enveloped. About two miles nearer the land, arose another of smaller size, hideously craggy and

barren, and encompassed at various intervals by a cluster of dark rocks.—*Edgar Allan Poe* : "A Descent into the Maelstrom."

THE FLAG GOES BY.

Hats off!
Along the street there comes
A blare of bugles, a ruffle of drums,
A flash of color beneath the sky;
Hats off!
The flag is passing by!

Blue and crimson and white it shines,
Over the steel-tipped, ordered lines.
Hats off!
The colors before us fly;
But more than the flag is passing by.

Sea-fights and land-fights, grim and great,
Fought to make and save the State:
Weary marches and sinking ships;
Cheers of victory on dying lips;

Days of plenty and years of peace;
March of strong land's swift increase;
Equal justice, right and law,
Stately honor and reverend awe;

Sign of a nation great and strong
To ward her people from foreign wrong:
Pride and glory and honor,—all
Live in the colors to stand or fall.

Hats off!
Along the street there comes
A blare of bugles, a ruffle of drums;
And loyal hearts are beating high:
Hats off!
The flag is passing by!—*Henry Holcomb Bennett.*

"A slight figure," said Mr. Peggotty, looking at the pie, "kinder worn; soft, sorrowful, blue eyes. A delicate face; a pritty head, leaning a little down; a quiet voice and way—timid a'most. That's Em'ly!"—*Charles Dickens*: "David Copperfield."

Pictures may be made with words as well as with pencil or brush, but with this difference. The painter's picture is before our eyes; the word picture must be seen by the eye of the mind—the imagination. The first thing that we have to do in making such a picture with words is to be sure that we ourselves have a clear picture before our eye, which we want another person to see; the next thing is to contrive it so that the other person may see at a glance the whole picture we want him to see, no matter how large it may be.

EXERCISE 12.

1. *Read aloud in class each of the passages above. Let the members of the class say offhand, each in one sentence, what they see.*

2. *Study the selections and find the expressions that give the impression.*

3. *Find some passages in your favorite books that seem to you as vivid as those above.*

4. *Make a comparison that would make the height of a very tall man clear to your hearer's or reader's eye; one that would enable him to see the shape of a meadow or city park; one that would express well the color of the sky in March; one that would give a stranger some idea of a village; of the size of a great building; of*

the hurry of the people in the streets; of the speed of a runner.

5. *Tell something you have seen a person of your acquaintance do that showed so plainly the sort of person he is that you think it might be taken as a description of his character. Mention incidents of this kind in some of the books you have read.*

6. *Write a letter to a stranger describing a person whom he is to meet and whom he has never seen. Consider the difference between this letter and the letters you wrote according to suggestions in Sections II and IV.*

Caution.—In describing be sure to make it easy for people to see the whole object at a glance.

To the Teacher—As in the case of narrative structure, the danger of forcing upon the pupil's mind a stereotyped form has been considered more serious than that of some laxness in the instructions for description. Let the pupil try different methods of presenting the object as a whole, and arrange his sentences not always in the same order.

13. Unity in the Composition.—Can you imagine a comparison between a story, a description, or any sort of composition and a wheel? You remember that every composition has a central idea which we express in the topic sentence. Then every paragraph contains some thought that is clearly connected with the central thought. Finally, most compositions have at the end something that brings back to your mind the topic sentence or what the whole piece is about. In such a comparison what part of the composition would remind you of the hub of the wheel? Of the rim?

EXERCISE 13.

1. *Read the following selections:—*

1. Lowell's poem To the Dandelion.
2. Hawthorne's Ambitious Guest.
3. The Battle of Chevy Chase.
4. A Dog of Flanders.
5. King Robert of Sicily.
6. The Bell of Atri and others of the Tales of a Wayside Inn.
7. Rab and his Friends.
8. The Bunnies.
9. The Snow Image.
10. Kaa's Hunting and other stories of the Jungle Books.

What is the most important thought in any one of these selections? Do you find it repeated at the end?

2. *What indications do you find of the sort of place in which the story occurs? Gather up all details of this sort into a paragraph.*

3. *Arrange a debate in class on the question: Is the ability to paint a fine picture more desirable than the ability to write well? Let each speaker conclude his argument with a summary of his reasons for maintaining his side of the question.*

4. *Try making an outline in the form of a wheel for one side of this debate, or for one of the shorter selections mentioned above. Where will you write the topic sentence? The topics of the paragraph? The summarizing sentence?*

5. *Plan and write a description of your schoolhouse or your own home or a summer cottage as seen from three points. Decide before you begin from what point you are looking at it and how you can give a general idea of its*

appearance to a person who has never seen it. When you have finished, re-read to make sure that these things are in your first paragraph, and that you have made it clear when you changed your position. Close your description with a sentence that gives again in different words the picture you wish your reader to carry away.

Definition.—Details that give time and place are said to form the **Setting** of a story or description.

Definition.—When all the parts of a composition are clearly related to the central topic, the composition has **Unity.**

CHAPTER IV

THE PARAGRAPH

Read the following selection:—

14. **Unity in the Paragraph.**—The boy can best become a good man by being a good boy—not a goody-goody boy, but just a plain good boy. I do not mean that he must love only the negative virtues; I mean he must love the positive virtues also. "Good" in the largest sense should include whatever is fine, straightforward, clean, brave, and manly. The best boys I know—the best men I know—are good at their studies or their business, fearless and stalwart, hated and feared by all that is wicked and depraved, incapable of submitting to wrong-doing, and equally incapable of being aught but tender to the weak and helpless. A healthy-minded boy should feel hearty contempt for the coward, and even more hearty indignation for the boy who bullies girls or small boys, or tortures animals. One prime reason for abhorring cowards is because every good boy should have it in him to thrash the objectionable boy as the need arises.—*Theodore Roosevelt:* "The Good Citizen."

We have found over and over again that every paragraph in a composition has a topic of its own, just as the whole composition has one. This is true of any paragraph, whether it is part of a larger composition or whether it is itself the whole composition. A paragraph is not just a collection of sentences.

EXERCISE 14.

1. *Compare the two groups of sentences under Exer-*

cise 141 *in the Grammar with the group of sentences by Mr. Roosevelt. What difference between them?*

2. *Can you find any sentence in the group above that would best be left out? If you can, tell the class why you think so.*

3. *Write a paragraph on any one of these topic sentences:—*

1. War is sometimes right.
2. I once had a very odd experience.
3. History is my hardest study.
4. The prettiest sight in the world is a group of little children at play.
5. I shall never forget when I learned how to ——.
6. It is no small matter to make a collection of ——.

4. *In which of the topics suggested under Exercise* 3 *might there be occasion for a setting. Let the class suggest suitable settings for them.*

Caution—Observe that in a good paragraph every sentence has a part in making clear the paragraph topic.

Read the following selections:—

15. The Topic of the Paragraph—Yet it is pleasant to remember that, in our climate, there are no weeds so persistent and lasting and universal as grass. Grass is the natural covering of the field. There are but four weeds that I know of—milkweed, live-forever, Canada thistle, and toad-flag—that it will not run out in a good soil. We crop it and mow it year after year; and yet, if the season favors, it is sure to come again. Fields that have never known the plow and never been seeded by man, are yet covered with grass. And in human nature, too, weeds are by no means in the ascendant, troublesome as they are. The good green grass of love and truthfulness and common sense is more universal, and crowds the idle weeds to the wall.—*John Burroughs:* "A Bunch of Herbs."

If I were to relate the whole of Bellerophon's previous adventures, they might easily grow into a very long story. It will be quite enough to say, that in a certain country in Asia, a terrible monster, called a Chimæra, had made its appearance, and was doing more mischief than could be talked about between now and sunset. According to the best accounts which I have been able to obtain, this Chimæra was nearly, if not quite, the ugliest and most poisonous creature, and the strangest and unaccountablest, and the hardest, to fight with, and the most difficult to run away from, that ever came out of the earth's inside. It had a tail like a boa-constrictor, its body was like I do not care what; and it had three separate heads one of which was a lion's, the second a goat's and the third an abominably great snake's. And a hot blast of fire came flaming out of each of its three months! Being an earthly monster, I doubt whether it had any wings; but, wings or no, it ran like a goat and a lion, and wiggled along like a serpent, and thus contrived to make about as much speed as all the three together.—From *The Chimæra* in Hawthorne's "Wonder Book."

EXERCISE 15.

1. *Find the topic sentence in each of the paragraphs above. How can you prove that you are right?*

2. *Point out any comparisons you find in them. Do these comparisons help to make the topic clearer? What else do they do?*

3. *Point out any expressions that give the setting; of what use are they?*

4. *Express in full one of the two comparisons suggested in the last sentence of the first paragraph, and use it as a topic sentence for a paragraph.*

5. *Read your paragraph to the class and let them say whether every sentence in the paragraph belongs there.*

Caution.—Observe that the topic of a paragraph is not always at the beginning of a paragraph; it may be anywhere in the paragraph.

Caution.—Observe that a paragraph frequently has an introductory sentence at the beginning and a summarizing sentence at the end.

Read the following selection :—

16. The Topic of the Paragraph Expressed or Understood.—In came a fiddler with a music book, and went up to the lofty desk and made an orchestra of it, and tuned like fifty stomach-aches. In came Mrs. Fizziwig (one vast substantial smile). In came the three Miss Fizziwigs, beaming and lovable. In came the six young followers whose hearts they broke. In came all the young men and women employed in the business. In came the housemaid, with her cousin, the baker. In came the cook, with her brother's particular friend, the milkman. In they all came, one after another; some shyly, some boldly, some gracefully, some awkwardly, some pushing, some pulling; in they all came, anyhow and everyhow. Away they all went, twenty couples at once; hands half round and back again the other way; down the middle and up again; round and round in various stages of affectionate grouping; old top couples always turning up in the wrong place; new top couples starting off again as soon as they got there; all top couples at last, and not a bottom one to help them! When this result was brought about, old Fizziwig, clapping his hands to stop the dance, cried out, "Well done!"—*Charles Dickens :* "A Christmas Carol."

EXERCISE 16.

1. *Find or make a topic sentence for this paragraph.*

2. *Without expressing your opinion about a person you know, tell some things he does and says that will probably show the class what you think of him.*

3. *Arrange with one of your mates to hold a conversation in the class about someone whom you both know and whom you have different opinions about.*

Let each one give examples as above, of what the person does or says, without expressing his opinion. Let the class decide what your difference of opinion is.

4. *It would be interesting to have each member of the class choose a character from some book the class has read and write a paragraph about him without naming him. Then let everyone guess the person's identity.*

Definition.—When the **Topic** of a paragraph is found in one of the sentences of the paragraph, it is said to be **Expressed.**

Definition.—If no one of the sentences expresses it wholly, the **Topic** is said to be **Understood.**

Read the following selection :—

17. Connecting Sentences and Paragraphs.—Bodily labour is of two kinds, either that which a man submits to for his livelihood, or that which he undergoes for his pleasure. The latter of them generally changes the name of labour for that of exercise, but differs only from ordinary labour as it rises from another motive. A country life abounds in both these kinds of labour, and for that reason gives a man a greater stock of health, and consequently a more perfect enjoyment of himself, than any other way of life. I consider the body as a system of tubes and glands, or, to use a more rustic phrase, a bundle of pipes and strainers, fitted to one another after so wonderful a manner as to make a proper engine for the soul to work with.—*Addison :* "Sir Roger de Coverley."

Since the sentences of a paragraph are all connected with one another, it is a good plan to show the connection by words that can express it. For example, if you are going to give an illustration you

From painting by Corot

SPRING

From painting by Von Ruisdall

VIEW OF THE RIVER

might use the words "As an example" or "For instance." If you are showing a difference between two things, the proper connection would be some such word as "but."

EXERCISE 17.

1. *In the paragraph above point out words showing relation between sentences.*

2. *Find any such connective words in the separate paragraphs or in the longer selections given in sections above.*

3. *Make a list of words expressing relation in time, relation in space, result, addition, contrast.*

See Chapter *IX* of Part *II* in the Grammar.

4. *Write a paragraph with an introductory sentence and a summarizing sentence. Choose your topic.*

5. *Write two paragraphs comparing two pictures or two persons that you know; two classes of people; two styles of architecture; two sorts of sound. Use a connective expression at the beginning of the second paragraph showing relation between the paragraphs. Let the first paragraph begin with an introductory sentence, and the last paragraph with a summary of the thought of both.*

Caution.—Use connectives to join sentences of a paragraph.

Caution.—Use connectives to join paragraphs.

CHAPTER V

THE SENTENCE

18. Unity in the Sentence.—If we wish to speak and write so as to be understood and appreciated, we must see to it that our thoughts are expressed in perfectly clear sentences. Have you ever said or thought, when hearing some one tell a story, "How I wish he would stick to his subject!" Sticking to the subject is something that everyone who wishes to be listened to with interest must learn to do. We have seen how necessary it is in writing a composition, and we can easily see how necessary it is in even a single sentence. Grammar teaches us that not every group of words is a sentence, but that a group of two words is a sentence if only they give us the two essentials of a complete thought. (See Grammar pp. 15–17.) This really means that in every good sentence, short or long, every word must help in some way to make clear one single thought. Let us see how this is.

EXERCISE 18.

1. *Re-read the compound sentences in Exercise* 63. *Point out the connection of thought between the two clauses.*

2. *Try combining the sentences given in Exercise* 52. *For instance, Nos.* 1 *and* 2, *Nos.* 3 *and* 4, *and so on. Point out the difference between the combinations so made and the compound sentences in Exercise* 63.

3. *Re-read the definition of a compound sentence, p.* 75. *Can you add something to it?* (*Read the paragraph preceding the definition.*)

4. *Write a ten minute paragraph in class on one of the following subjects:—*

1. "A Christmas Custom."
2. "One of my Heroes."
3. "Fishing."
4. "The Corner Grocery."
5. "Why I like to Sew."

What is your topic sentence?

5. *Ask the teacher to read aloud one or two that seem to her interesting and to have them put on the board. Examine the sentences one by one and criticise them as Exercises* 1 *and* 2 *would suggest.*

Definition.—A sentence is a complete thought and one only.

Definition.—A sentence is a miniature composition.

Definition.—The quality of having one main thought which all other thoughts help to make clear is called **Unity** ("oneness").

19. Connecting the Parts of the Sentences.—Sometimes there is a connection between two thoughts which does not appear simply because we have not used the words whose business it is to show the connection. For instance, if we should say, "It is

raining, I must go out," we should have a combination like those we made of sentences in Exercise 52. But if we say, "Though it is raining, I must go out," the single thought of the sentence becomes perfectly clear.

EXERCISE 19.

1. *Read Chapter IX Part II of the Grammar.*

2. *Find some sentences in Exercises 52 and 50 of the grammar that can be combined to show one thought by using the proper connectives; e. g., Sentence 5 Exercise 52.*

3. *Combine the following short sentences in any way that will make clear thought :—*

In strong contrast to this little fellow was another. He knew too well what fear meant. A tribe had not yet grown accustomed to man's ways. I learned too late. He belongs to the tribe. One must be careful in handling little creatures. They live continually in a land. Fear reigns in the land.

4. *Read the sentences of another of your paragraphs written in class. Are the thoughts properly connected? Let the class suggest improvements.*

5. *Plan a series of four letters to pass between you and a friend. Let each letter after the first contain references to what has been said in the preceding letters. Where will you look for information concerning the proper form of a friendly letter?*

Caution.—To show the connection between parts of sentences use connective words and expressions.

20. Subordination in the Sentence.—Sometimes the

reason why one thought is not clear is not that we have forgotten our connectives, but that we have used the wrong ones. For instance, the sentence "Tookhees was timid and I spread a feast for him and he came regularly" makes nonsense, though no worse nonsense than people often make who go on stringing their sentences together without stopping to show the connection between them or their relative importance. Let us see how many different thoughts we can make with these few sentences by the use of different connectives and by putting the less important ideas into smaller space. We might say: Though Tookhees was timid, I spread a feast for him and after that he came regularly. Though Tookhees was so timid, he came regularly if I spread a feast for him. I spread a feast for Tookhees, so that he came regularly. Tookhees was too timid to come regularly, even though I spread a feast for him.

EXERCISE 20.

1. *Which thought is made most important in each of the sentences above?*

2. *See how many changes you can make in the sentences in Exercise* 63 *of the Grammar by changing the connectives.*

3. *Which is the most important thought in each sentence of the paragraph about The Chimæra?*

Change is, making some other thought in the sentence the main thought.

4. *Tell a story in class of some personal experience during the past week. Let the class stop every speaker who says "and—and—and."*

Caution.—Be careful to use the connective that expresses your meaning.

Caution.—Put the thought that is the most important in the main clause.

21. Likeness of Form in the Sentence.—Some thoughts that are really connected clearly seem not to be so because they are so differently expressed. For instance, we could not put into one sentence the two sentences (Exercise 52) "Study to be quiet" and "A man should learn to govern himself," but if we made the construction of the two alike, we should see a close connection. "A man should learn to govern himself and should study to be quiet" is a good sentence; so is this, "Study to be quiet and learn to govern yourself."

EXERCISE 21.

1. *Combine the following sentences into one by making their construction similar :—*

(1) Writing compositions is hard. To read an interesting book is easy. (2) If you find a pin with the head toward you, pick it up. On finding one with the point toward you it is better to pass it by. (3) When studying try to forget play. At play one should not remember one's books.

2. *Write a series of four business letters to pass between you and a business firm. Let each letter after the first contain reference to the contents of the preceding letters. What difference in form between a friendly and a business letter?*

3. *Write an abstract for your diary as a memorandum of this correspondence.*

4. *Make a story of some experience that you have had or heard of, which had an exciting or surprising termination. Try to make the interest grow steadily stronger.*

5. *Read your story to the class, asking for criticism of climax and setting.*

Caution.—Observe that similarity in form helps to make clear connection in thought.

Caution.—Be sure to give time to important details; omit or condense unimportant details.

Caution.—In a business letter be sure to say everything that is absolutely necessary for clearness; and nothing that is not.

22. Variety in the Sentence.—One sort of sentence can have the quality of unity as well as another. We have seen that a compound or a complex sentence can have it as well as a simple sentence; and if we examine again the sentences under Exercise 63, we see that long sentences can have it as well as short. This is a fortunate thing, because one kind of sentence would become very tiresome. People who speak and write well use all kinds of sentences.

EXERCISE 22.

Read the selections given above and point out:—

(1) All the short sentences.
(2) All the very long sentences.

(3) All the simple sentences.
(4) All the compound sentences.
(5) All the complex sentences.

(6) All the interrogative sentences.
(7) All the exclamatory sentences.
(8) All the imperative sentences.

1. *In which selection do you find most exclamatory sentences? What do you think of the effect of this sort of sentence?*

2. *Notice the short sentences. Get rid of them if you can by joining them to neighboring sentences. Do you like the change? What do you think is the use of these short sentences?*

3. *Divide the sentences in the paragraph on the Chimæra into as many short sentences as you can. Read aloud. What effect do so many short sentences give?*

4. *Find a paragraph above in which the sentences seem to be very much alike. Do you like the effect? Would you like many paragraphs of that sort following each other?*

Caution.—Observe that different kinds of sentences make different effects.

Caution.—Train yourself to use all kinds of sentences.

CHAPTER VI

THE WORD

23. Selecting Details to Secure Interest.—Everyone knows how differently the same thing sounds when different people tell it, or even when the same person tells it at another time or place or to different people. Imagine, for instance, that you had the experience of a visit from a tramp who asked you for money. If you were reporting the case to some society or person interested in relieving homeless people, you would be almost sure to tell about the man's thin and ragged clothing, his cough, or whatever showed you that he needed help. If, on the other hand, you were telling the incident to a child, you would be more likely to mention the odd and comical things about the man—his dirty hands and face, the way he gobbled the food you gave him, or you might tell how scared you were and the funny things you did to hide it. You would naturally tell the details that would interest the person listening to you. Both your stories would be true, but they would be quite different.

EXERCISE 23.

1. *To what hearers do you think the author is speaking in these books?*

1. Tom Sawyer.
2. Little Women.
3. Two years Before the Mast.
4. Ye Mariners of England.
5. The Night Before Christmas.
6. Snow Bound.
7. Lest We Forget.
8. Micah Clarke.
9. Bannockburn.
10. Alice Through the Looking Glass.
11. The Bunker Hill Oration.
12. The Concord Hymn.

2. *Give the class an account of a school day as you would give it to your parents or to some one who had never seen a public school. Then tell about the same day in a way that would be interesting to a sick classmate. Let the class criticise the appropriateness of the details you give.*

3. *Arrange with one of your classmates to tell in turn before the class some incident you both saw or took part in. Let one tell the story as he thinks it would be interesting to the city or country authorities; let the other tell it as if he were speaking to the children of the second grade. Be careful that neither puts in anything that did not happen. Let the class criticise.*

4. *On your way to school in the morning make a business of observing what you see that you think the class and the teacher would be interested in. Do this for three consecutive mornings, making notes to help you remember. Then report to the class what you have gathered. Here are a few good topics.*

Street Cries; Icicles; Drifts; Street Cleaning; First Signs of Spring; Draft Horses; How Animals Protect Themselves; The Worth of Water; The Bark of Trees; The Flight of Birds; How Plants Come Through the Ground.

Tell only what you actually saw on these three mornings.

Caution.—Learn to observe closely and to record your observations.

Caution.—Select details that will be interesting to the people you are addressing.

24. Suiting Method to Purpose.—Of course nobody could tell all the truth about anything, no matter how long he wrote or talked, or how much interested people were in what he said. It is necessary to choose what is most important and to let the rest go. And what is most important will depend on what your particular reason is for wanting to be listened to. If you want to make a person laugh, you must select for his hearing whatever is amusing in what you have to tell. If you want him to do something for you, you will mention whatever you think will have that effect.

EXERCISE 24.

1. *What impression does the author try to give us of*

1. Ichabod Crane?
2. Sleepy Hollow?
3. Tiny Tim?
4. Scrooge?
5. The Chimæra?
6. Mrs. Fizziwig?
7. Alice's Wonderland?
8. The Jungle?
9. Marmion?
10. Brutus?
11. The Water Babies?
12. The Scots at Flodden Field?

2. *What does the author try to make us feel in*

1. The Gettysburg Address?
2. The Star Spangled Banner?
3. Sir Galahad?
4. The Great Stone Face?

3. *Describe the Bunnies as the red squirrel would do*

it; Ichabod Crane as one of his good little boys would do it; as one of the young ladies in his singing class would do it; a country barnyard as a child would who had never been in the country before; a busy corner as a child would who had never been in the city before; Rip Van Winkle as Wolf would do it.

4. *Tell a story about running for a train and missing it, as you think Mark Twain would tell it; as you think the girl who had never been late to school before would do it.*

5. *Write a conversation between you and your father or mother in which each gives his own reason why you should have a trip. Write an introductory paragraph to this dialogue giving the time and place and circumstances of its occurrence.*

Caution.—Observe that another reason why there are many ways of telling the same thing is that people have different purposes in telling it.

Caution.—Before you begin a written or an oral composition, be sure that you know your **Purpose** in writing or speaking.

25. Building up a Vocabulary.—The very same thought may be made to seem a very different thought by being expressed in different words. For instance, take the maxim that everyone knows—"Discretion is the better part of valor." How different that same thought sounds when we put it this way.

"He who fights and runs away
Will live to fight another day!"

Again, "Pride goeth before a fall" means very much the same thing as the familiar remark, "Don't put on airs," but has quite a different effect.

EXERCISE 25.

1. *Bring to class a list of maxims you have heard. Express the thought of each one in different language.*

2. *In which of the selections given in section* 12, *page* 266-267 *do you find the greatest number of long words? In which the greatest number of short words? Do you think the authors of these two selections would use the same words in telling the same story? Try rewriting one of the selections in the way you think the author of the other would tell it.*

3. *Make as long a list as you can of pairs of words you know, one long and one short, meaning the same thing; e. g.:*

1. Migration, moving. 2. Revolution, change. 3. Residence, home.

Discuss in class the circumstances under which you would use each word.

4. *Let the teacher assign to each member of the class an interesting topic from the work in history, geography, or other studies. Let each member of the class try to make an explanation of his topic that the children of the fourth grade could understand and like. Write a topical outline of what you have to say and hand it in to the teacher. Get permission if possible to go to the*

fourth grade room and make the explanation to them. If they are interested your work is good.

Caution.—Remember that the more words you know, the better able you will be to make what you say clear and interesting to your hearer.

Caution.—Try every day to add some new word to your vocabulary.

Read the following selection :—

26. Accuracy in Expression.—The bear was coming on; he had, in fact, come on. I judged that he could see the whites of my eyes. All my subsequent reflections were confused. I raised the gun, covered the bear's breast with the sight, and let drive. Then I turned and ran like a deer—I did not hear the bear pursuing. I looked back. The bear had stopped. He was lying down. I then remembered that the best thing to do after having fired your gun is to reload it. I slipped in a charge, keeping my eyes on the bear. He never stirred. I walked back suspiciously. There was a quiver in the hind legs, but no other motion. Still he might be shamming; bears often sham. To make sure I approached and put a ball into his head. He didn't mind it now, he minded nothing. Death had come to him with a merciful suddenness. He was calm in death. In order that he might remain so, I blew his brains out, and then started for home. I had killed a bear!

Notwithstanding my excitement, I managed to saunter into the house with an unconcerned air. There was a chorus of voices:—

"Where are your blackberries?"

"Why were you gone so long?"

"Where's your pail?"

"I left the pail."

"Left the pail! What for?"

"A bear wanted it."

"Oh, nonsense!"

"Well, the last I saw of it a bear had it."

"Oh, come! You didn't really see a bear?"

"Yes, but I did really see a real bear."

"Did he run?"

"Yes; he ran after me."

"I don't believe a word of it. What did you do?"

"Oh, nothing particular—except kill the bear."

Cries of "Gammon!" "Don't believe it!" "Where's the bear?"

"If you want to see the bear, you must go up into the woods. I couldn't bring him home, I own, alone."—*Warner:* "How I Killed a Bear."

There are many long words and many short words in the English language, and both kinds are for our use. Sometimes the long word is better and sometimes the short word. The important thing is to find the word that will give the most vivid picture of its meaning. For instance, the expression "The stranger walked off" is clear, but it gives very little idea of how he looked as he did it. Now try substituting for "walked" one of these words: ambled, bustled, crept, darted, shuffled, slouched, and note the effect. In order to make a vivid mental picture a word must be *accurate;* we can *think* "walk" but we can *see* only one kind of walking at a time.

1. *Point out the words in the selection above and others in this book that give the most accurate pictures.*

2. *Make and read in class a list of words that give an accurate expression of a kind of*

1. Taste.
2. Smell.
3. Sound.
4. Walk.

3. *Picture in words as accurately as you can :—*

1. A very tall person.
2. A very large building.
3. A long walk.
4. A gorgeous color.
5. Oval.
6. A perfectly honest person.
7. An agreeable voice.
8. A disagreeable manner.
9. Very hot water.
10. Hot springs.

4. *Write a paragraph using for the title any one of the following subjects :—*

1. City Noises.
2. A Morning Bath.
3. My Canary.
4. A Sick Room.
5. Horseback Riding.
6. A Trip in an Automobile.
7. Spring in the Country.

Let the class criticise the power of your words to bring up before them pictures and sensations.

5. *Write a formal invitation in the third person to an acquaintance inviting him to dine with your parents. What information must you give with perfect accuracy?*

6. *Discuss in class with the teacher the reasons for the difference in form of a business letter, an informal friendly letter, and a formal note of invitation.*

Caution.—Try to observe and describe **Accurately.**

Caution.—Use for accuracy comparisons, exact figures, and words whose **Sound** suggests the meaning.

27. What is Good English? Present Use.—In the preceding lessons we have seen that what we wish to do when we speak or write, is to make what we have to say so clear and so interesting to the people to whom we are addressing ourselves that they will

be glad to listen to us. In order to accomplish this we must begin by knowing the language we are to use; that is to say, we must know how educated people speak and write. That is one of the chief reasons for going to school.

If a person were to say to you, "If you do not do as I say, you will *abye* it," you would probably have no idea what he meant. It would do you no good at all to have him tell you that if you had lived three hundred years ago you would have understood him perfectly. There are a great many words in the dictionaries and in literature, particularly in poetry, that have now gone out of fashion; and if you wish to speak so as to be understood and not to be smiled at, you must know what they are.

EXERCISE 27.

1. *Find, in poems that you know, words which are not now used in everyday speech. Look through*

1. Sir Patrick Spens.
2. The Lady of Shalott.
3. Chevy Chase.
4. Julius Cæsar.
5. The Merchant of Venice.

2. *Some words are still sometimes used in everyday speech, but are going out of fashion. Can you find expressions of that sort in books written by Hawthorne, Irving, Cooper, Scott?*

Caution.—Observe that to be "good English" a word must be in common use now.

Definition.—Words no longer used are called

Obsolete. If they are used but are gradually going out of use, they are called *Obsolescent.*

28. Idioms and Slang.—Words, however, may be in present use and not be good English. We hear much bad grammar and slang every day. No expression is fit to be called good English that people of education and refinement do not use. Slang is of course not good English. The fact that some people who know what good English is sometimes use slang, does not make slang good English. To accomplish that it is necessary that all the people who write and speak *best* should begin to use it regularly. Sometimes this happens; for instance, twenty-five years ago "outsider" was a slang phrase, now it is good English. Some people think that to use good English one must speak in a stiff and bookish way; but this is a great mistake. Every language makes a distinction between the formal language of literature and the language of everyday use; and it is perfectly possible to speak and write as unaffectedly and simply as we choose without ever using slang.

EXERCISE 28.

1. *Compare the following expressions. Which is the simplest?*

Formal English.	Everyday English.	Vulgar English.
A large quantity.	A great deal.	A whole lot.
A short distance.	A little way.	A little ways.

2. *Find simple everyday equivalents for the following :—*

1. To postpone. 3. To assume. 5. To mimic.
2. To yield. 4. To arise. 6. To hurry.
7. To become accustomed.

3. *Make, in a notebook, a list of vulgar English and errors of spelling and grammar that you see on sign boards and in advertisements. Make another of expressions used by people you know.*

4. *Ask the teacher to appoint days for reading and discussing these lists.*

Definition.—An **Idiom** is an expression peculiar to a language. It cannot usually be explained by dictionary or grammar.

Caution.—Observe that idioms make the style clear, simple, and interesting. Substitute idioms for slang.

29. Provincialisms.—We have seen that to be "good English" words must not be vulgar and must not be out of fashion. There is one other requirement they must fulfill : they must be in national use. Of course everyone notices how oddly a foreigner expresses himself. And even among natives of a country, those from one section speak so differently from those from another that a stranger can tell by their speech where they come from. Every large city or section of country has current expressions that are not commonly heard and sometimes

not even understood in other places. For instance, in parts of the West school boys and girls say "to-night" when they mean the afternoon after school has been dismissed. Such expressions are called localisms or provincialisms. We find them in all dialect stories, where they give a vivid and accurate idea of the place which is the setting of the story. But unless they are used with a purpose such as this, they are not good English.

EXERCISE 29.

1. *Make a list of provincialisms you know.*

2. *Bring to class as many dialect stories as you can:—*

1. Lowell's "Biglow Papers."
2. Craddock's "In The Tennessee Mountains."
3. Riley's "The Old Man and Jim."
4. Page's "In Old Virginia."
5. Joel Chandler Harris's "Uncle Remus."

3. *Show which words in these selections are vulgarisms not peculiar to the region described.*

4. *Plan a story of which the setting shall be a section of country well known to you.*

5. *Introduce into the dialogue the provincialisms appropriate to the place and characters.*

Caution.—To be in good use a word must be in **Present use**, in **Reputable use**, in **National use.**

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